# DECORATIVE DRAPERIES & UPHOLSTERY

EDWARD THORNE
HENRY W. FROHNE

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# DECORATIVE DRAPERIES & UPHOLSTERY

BY

EDWARD THORNE

DESCRIPTIVE TEXT

BY

HENRY W. FROHNE

FORMERLY EDITOR OF GOOD FURNITURE MAGAZINE

WITH SEVENTY-FOUR DECORATIVE DESIGNS
RENDERED IN FULL COLOR



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# PREFACE

Decorative Draperies & Upholstery is an answer to numerous requests, over a period of years, from home builders and interior decorators, for information and advice about color schemes, draperies, decorative furniture coverings and problems of interior decoration.

It was not possible, of course, to embody in a single volume answers to all the various decorative problems propounded. The scope of this book had to be severely limited to a carefully selected number of decorative problems which would at once cover much ground, be practical of execution and easily understood by anyone interested in interior decoration, whether as a non-professional or as a professional decorator, or as a buyer or seller of decorative textiles.

Accordingly, Decorative Draperies & Upholstery offers solutions of familiar problems in decorative draping and upholstering, embodying complete color schemes and including many familiar decorative problems of background and furnishings.

While a certain amount of practical information has been given about drapery construction and workmanship, Decorative Draperies & Upholstery is not a manual of the draper's craft. Such books aplenty already exist but none that extensive research has been able to disclose which offers decorative suggestions in line, form and color, for layman and professional alike, as do the color plates in this book.

Decorative Draperies & Upholstery treats draperies decoratively but practically. The materials employed are taken from current stock patterns and are made to function in the decorative schemes of this book, as elements of color, weave, pattern and weight.

No partiality has been shown towards any particular "style"; many are represented in the color plates. The object has been to draw inspiration from many sources of design, all of which have suggestive value for today's requirements. Nor have the latest interpretations of contemporary style tendencies been neglected.

Every drapery material shown in the color plates has been as faithfully portrayed as the limitations of water colors and the printing arts permit. The seventy-four decorative schemes shown offer practical solution of everyday problems, for the most part.

The authors wish to make special acknowledgment of the cooperation extended them in the use of the decorative materials which were assembled for each design and which are shown in the color plates, as follows:

The Almco Galleries; The Baker Sales Co., Inc.; Beaux Arts Shade Co.; Brooks Brothers' Co., Inc.; Brunschwig et Fils, Inc.; A. F. Burch Co.; R. Carrillo & Co., Inc.; E. C. Carter & Son; L. C. Chase & Co.; Cheney Brothers; Collins & Aikman Co.; The Consolidated Trimming Co., Inc.; Craftex Mills; Eagle-Ottawa Leather Co.; Edgewater Tapestry Looms; Chas. H. Feldstein Co., Inc.; Marshall Field & Co.; Freeman-Ressler Corp.; J. Stuart Halladay; S. W. Heim & Co.; S. M. Hexter & Co.; The Hind & Harrison Plush Co.; Margit Hochsinger; Johnson & Faulkner Co.; Lackawanna Leather Co.; La France Textile Industries; Robert Le Fort & Co., Inc.; H. B. Lehman-Connor Co., Inc.; Lesher, Whitman & Co.; Lussky, White & Coolidge, Inc.; Robert McBratney & Co., Inc.; Manayunk Plush Mfg. Co.; Moss Rose Mfg. Co.; National Fabric & Finishing Co., Inc.; New York Art Screen Co.; Oehrle Brothers Co.; Orinoka Mills; John F. Patching & Co.; Pennsylvania Textile Mills; M. H. Rogers, Inc.; W. H. Rollinson & Co.; George Royle & Co.; Royle & Pilkington Co.; Rousmaniere, Williams & Co.; John B. Salterini; Peter Schneider's Sons & Co.; F. Schumacher & Co.; Shelton Looms; Stead & Miller Co.; Stroheim & Romann; J. H. Thorp & Co.; Venezian Art Screen Co.; The

Willich-Franke Studios; Witcombe, McGeachin & Co.; John Zimmermann & Sons, and all others who have, by suggestion and helpful advice, made the work of the authors easier as well as more effective.

Without the hearty cooperation of these vast decorative textile resources this book would have had little practical value, since the objects and materials illustrated in the color plates, alone make it possible to realize the effects shown.

A chapter on Theatre Curtains has been included, for the benefit of decorators and drapery departments in dry goods and furniture stores, where there is an increasing demand for special drapery work of this character. The information given in this chapter is intended to be merely introductory for those who desire to equip themselves to perform such work.

January 1929

E. T.
H. W. F.

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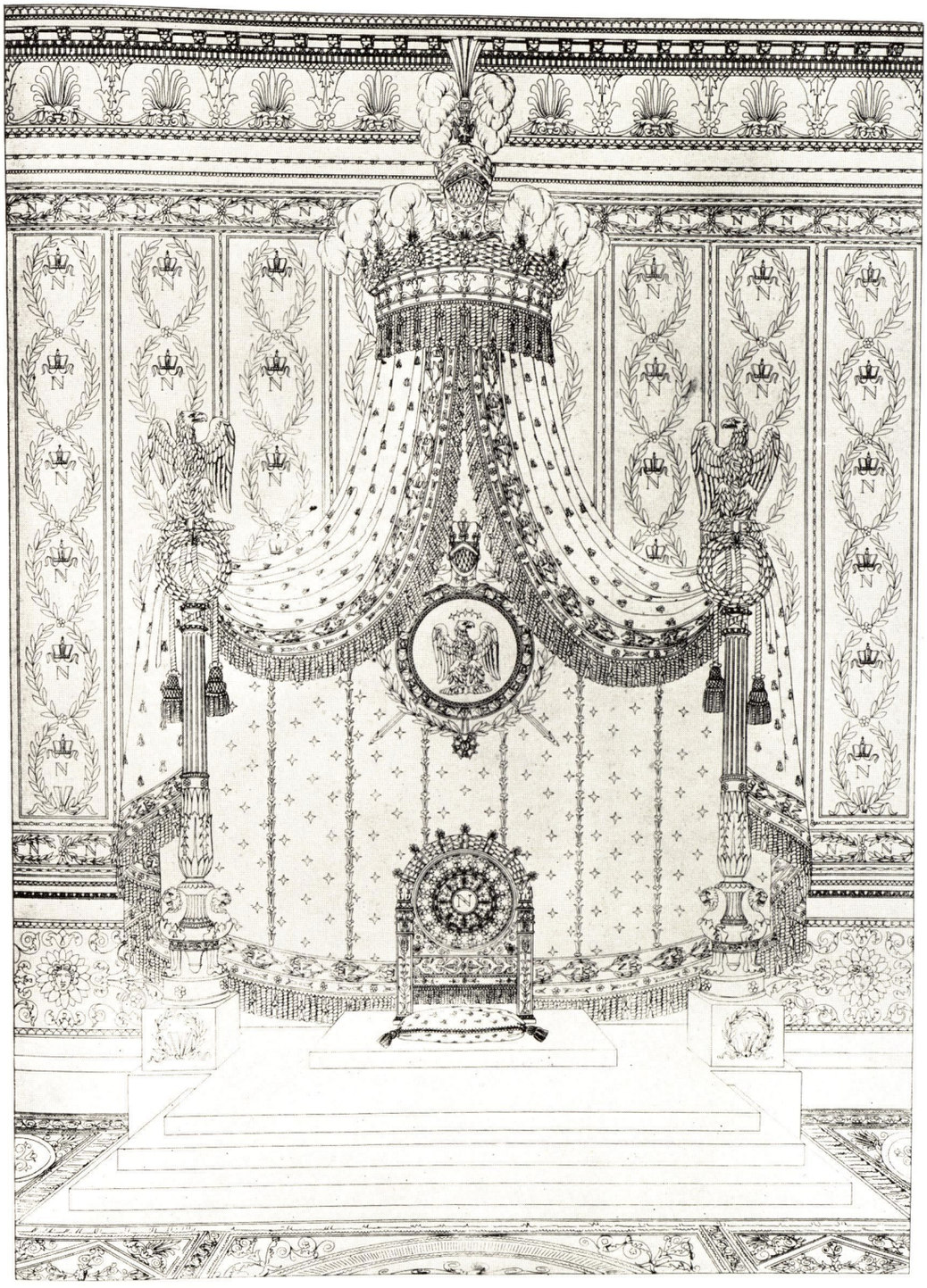
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DRAPED THRONE OF NAPOLEON I, IN THE TUILLERIES PALACE, PARIS. DESIGNED BY PERCIER AND FONTAINE, PREMIER ARCHITECTS OF THE FRENCH EMPIRE PERIOD

# DRAPERIES THROUGH THE AGES

When a subject gets so old that it is almost forgotten, then it is in a fair way to become the vogue. The use of textiles for decorating doors and windows is a case in point. Modern books on interior decoration either dismiss it with a few paragraphs or omit it entirely as something to be accepted but not to be stressed. Recent writers in the United States have made the statement that modern draperies are a survival of the upholsterer's craft (and not decoration at all) that had such a free hand during the Victorian period of the past century. That is not strictly true as there are plenty of authenic documents available in any good library on architecture and its allied arts to show that textiles were used for decorating doors and windows many, many centuries ago.

He who looks back over the architecture of modern times, back to the beginnings of the Renaissance period in Italy, in the early fourteenth century, will perhaps find little that pictures or describes decorative draperies, except perhaps on high-posted beds and thrones of state during the sixteenth, seventeenth and eighteenth centuries. It seems that textiles were used since the Renaissance for nearly every conceivable decorative purpose except at doors and windows. The Flemish painters of the sixteenth and seventeenth centuries depicted many decorative uses of fine textiles in their scenes of home life but none, so far as the writer knows, shows decorative curtains or door draperies as we know them. So it seems reasonably correct, perhaps, to say that, as far as is known, decorative draperies did not exist in modern Europe; and perhaps not to a great extent during the Middle Ages of which, however, our information pertaining to the decoration of domestic habitations is meagre.

He who looks beyond the Middle Ages and beyond Europe, to the older Orient, will discover that textiles were probably used as decorative window and door ornamentation for a great many centuries before the

Christian era. In the first place, as far as authentic historical records are able to inform us, the prehistoric Oriental civilizations of China, India, Persia, Assyria and Chaldaea possessed rich textiles which so influenced their architectures that ornamental forms peculiar to the weaving arts were copied, centuries later, in permanent materials, in their temples, palaces and tombs. Some of the oldest records of weaving that have come down to modern times are found in the architectural monuments of civilizations that originated in Asia and were brought to southeastern Europe by way of the early trading routes overland and by sea. During the early centuries of the Christian era when Byzantium, now Constantinople, was the center of the Eastern Roman Empire, fine textiles were an important article of commerce. Of course, no textiles now remain of these remote centuries but pictures of them and their use as decorative draperies may be seen in the glass mosaics of many an Early Christian Church in Italy. Two of the illustrations reproduced herewith (Figures 1, 2) show such decorative draperies in all their

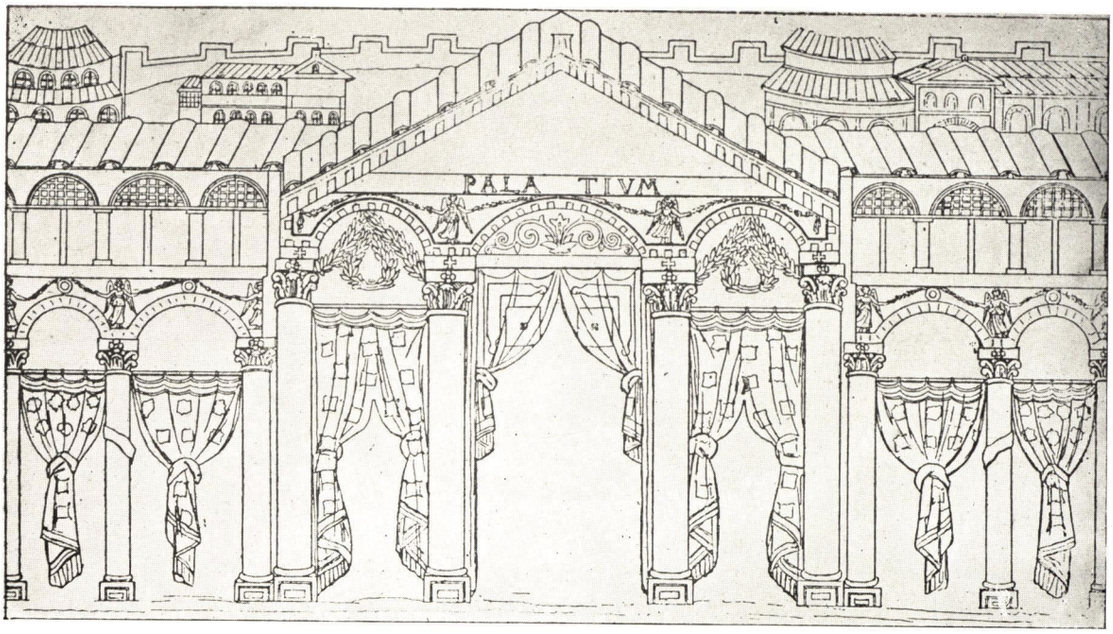



FIGURE 1. DRAWING OF A SIXTH CENTURY MOSAIC IN THE CHURCH OF SAN APOLLINARE NUOVO, RAVENNA. SHOWING THE HIGH DEVELOPMENT OF DECORATIVE TEXTILES IN DRAPING IN EARLY BYZANTINE ARCHITECTURE



FIGURE 2. SIXTH CENTURY DECORATIVE MOSAIC, DEPICTING A SYMBOLICAL SACRIFICE. NOTE THAT THE PATTERN OF THE CURTAIN AND OF THE TABLECLOTH ARE THE SAME

details with their fixtures and trimmings, as though they had only recently been designed and made. An illustration is shown also of a portion of a Hindu temple wall in wood, (Figure 3) profusely carved, now preserved in the Brooklyn Museum of Arts and Sciences, to substantiate the influence that textile decoration exercised upon the architectures of Asiatic countries.

There is no intention here to spin theories or to enter into a philosophic discussion on the origin of textiles and their decorative application to architecture. This is a practical book. The antiquity of fine textiles and of decorative draperies is called to mind merely to place the subject in its proper perspective and to correct a wrong impression that decorative draperies are very modern and a survival of a degenerate period of the very recent nineteenth century.

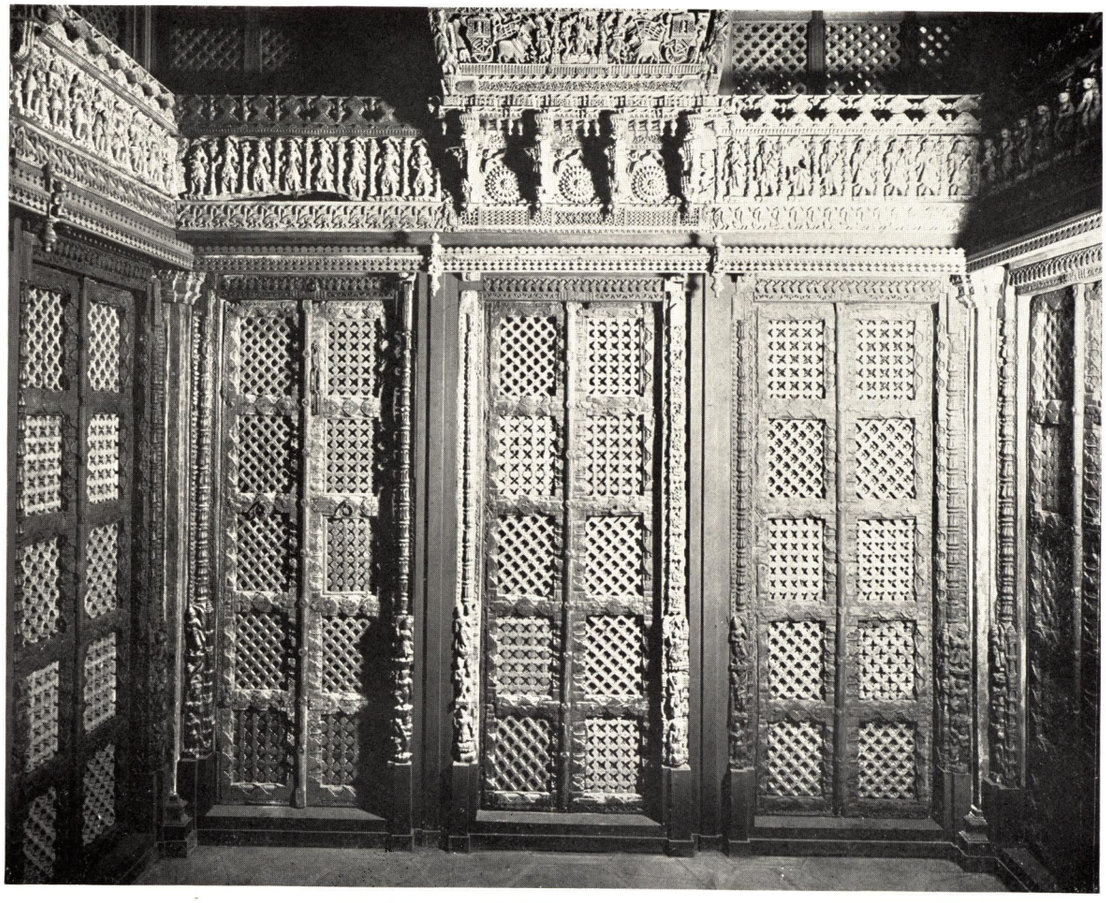


FIGURE 3. ORNAMENTAL WOOD WALL FROM THE TEMPLE OF VADI PARASNATH AT PATTAN. THE FILLINGS OF THE WALL PANELS ARE COMPOSED OF TEXTILE PATTERNS RENDERED IN WOOD, SHOWING HOW HINDU ARCHITECTURE, FROM THE EARLIEST TIMES, HAS BEEN INFLUENCED BY THE OLDER TEXTILE ARTS OF THE ORIENT

Because there was such a long hiatus in the use of textiles in door and window decoration, extending back virtually to mediaeval days, it seems advisable to say something about the decoration of architectural openings during the centuries intervening. The perfection or re-discovery of glass-making in Italy in the thirteenth century, was destined to exercise a most important influence on window decoration for many centuries. Glass in

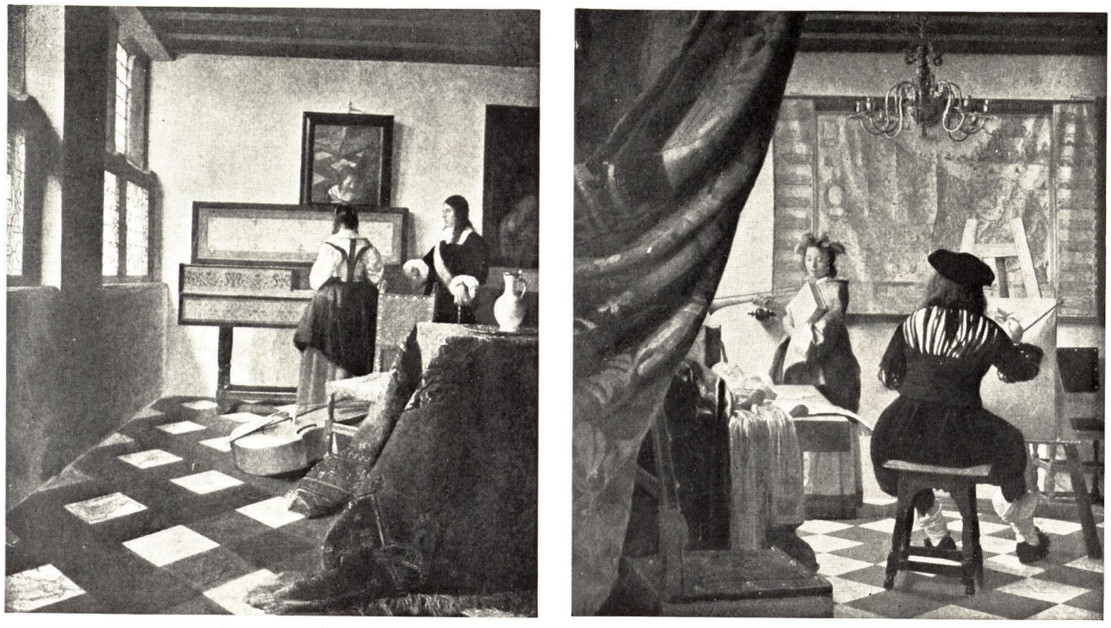


FIGURE *4, 4a.* PAINTINGS OF THE FLEMISH SCHOOL OF THE SEVENTEENTH CENTURY, BY VERMEER; SHOWING THE DECORATIVE USE OF TEXTILES IN THE HOME, AT THE LEFT ON THE TABLE, AT THE RIGHT, AS A PORTIÈRE AND AS A WALL PANEL

myriad colors came, in time, to add its crowning glory to the great decorative windows of the Gothic cathedrals and gradually found its way into domestic architecture.

In the architecture of the Dark Ages the interiors of buildings were as dark as the minds of the masses regarding book learning. The walls of castles and fortresses were massive and windows mere slits to permit the inmates to observe an approaching enemy. It was an age when men lived by fighting. As life became more secure and the need for protection against enemies became less, windows became larger and interiors lighter. Thus was the era of the Renaissance ushered in and the foundation laid of the modern home. The larger windows called not only for privacy from prying eyes but for vision from within. The leaded casement of small panes came



FIGURE 5. THE FLIMS ROOM, AT THE METROPOLITAN MUSEUM, NEW YORK, A SEVENTEENTH CENTURY SWISS, ORNATELY CARVED WOOD WALL WITH LEADED GLASS WINDOWS, OTHERWISE UNADORNED

into being, (Figure 5) to remain in vogue for several centuries as the best practical solution of window decoration. Meanwhile, clear glass had for some time been produced in larger sheets but, curiously enough, it was not much used in windows until the early seventeenth century and then only in moderately-sized lights with mullions and muntins. Towards the opening of the nineteenth century, in the Classic Revival period, people began to demand still more light in their houses and better vision of the out-of-doors. The problem then arose of regulating the amount of light admitted and shutting out the sun glare. Wooden and afterwards metal shutters and blinds were the solution to this problem. The French still use them today

in a most satisfactory and ingenious way with decorative draperies. When the Classic Revival period came to a close, about 1830-40, architectural development seemed to stagnate and all sorts of queer expedients were tried to solve old problems of architecture and decoration in original ways. Extensive use of textiles was made for practical as well as for aesthetic purposes. It was the period which ushered in the lace curtain era.



FIGURE 6. WILLIAM AND MARY BED DECORATED WITH FINE DRAPERIES OF BROCADE AND EMBROIDERY

## DECORATIVE DRAPERIES & UPHOLSTERY

The extensive employment of textiles for door and window decoration during the mid-nineteenth century was, of course, made possible only by the introduction of machinery to replace hand-work. Whether or not a greatly increased demand for carpets and drapery and upholstery fabrics ushered in or hastened the development of the power-loom does not concern our purpose here. Suffice it to say that prior to the end of the Classic Revival period all textiles were still woven entirely by hand and were, consequently, within the reach only of people of means. After about 1850 decorative textiles were increasingly available to modest homemakers and our modern era of textile production was getting into its stride. To the end of the nineteenth century the general run of decorative draperies in America, as well as in Europe, was nothing to be especially proud of. The best draperies were then designed and executed under the supervision of leading architects. One of our illustrations of the early nineties of the past century, shows an outstanding example in the use of decorative textiles, in a New York residence by Stanford White, (Figure 8) the preëminent American architect-decorator of the time. The draperies in the average well-designed home of that period would now seem stuffy and left-handed. Attention is called, in the Stanford White room, to the unstructural way in which he has used his textiles in relation to the architectural features of the room. A Stanford White could, in today's parlance, "get away" with such a decorative scheme, where an architect of lesser ability would have failed miserably. Indeed, the latter would not have attempted such a bold use of decorative textiles. He would have chosen a scheme in which the textile decoration complements or emphasizes the architectural features, as in our illustration of the Borough President's office in the New York City Hall (Figure 7). This is a straight architectural drapery treatment in a formal manner, albeit, excellently conceived and marvelously well executed. But so many problems of window and door decoration are presented to the decorator today, in which there are no architectural features worthy of being emphasized, but requiring rather to be concealed or corrected, that the designer of decorative draperies needs courage and resourcefulness if he is



FIGURE 7. BOROUGH PRESIDENT'S OFFICE, NEW YORK CITY HALL. AN EXAMPLE OF LATE GEORGIAN INTERIOR DECORATION IN WHICH FORMAL DRAPERIES COMPLEMENT THE ARCHITECTURAL FEATURES OF THE ROOM

to attack them successfully. If this be true where the architecture of the room follows traditional lines and forms, how much more ingenuity is required where there are no marked architectural features or where a strictly twentieth-century effect must be secured.

In the present-day conception of interior decoration no decorative element is more important than the draperies in a room. They are one of the three major fitments in the decorative scheme, the other two being the furniture and the floor coverings. Most unfurnished rooms in the home now consist in well-proportioned, conveniently placed, adequately lighted

spaces, quite innocent of architectural embellishment. The plain walls, with their doors and windows and wood floors, present practically a clean slate to the decorator, whose problem it is to make of the empty space given him a decorative picture suitable and pleasing to the purpose and taste of the intending occupants. Where the architect has provided distinct architectural features in wood trim, decorative flooring or ornamental plasterwork, the decorator's problem is limited thereby to selecting only such fitments as comport with these architectural features of the background. Whether or not the decorator has been thus limited, the color question will be the first one he will have to decide and in doing so the draperies will at once claim his attention. To them he can and generally does attune wall and floor colors, assigning to each its just value, hue and intensity in the finished scheme.

Color then is a leading consideration in designing decorative draperies but it is not by any means the only important decorative element with which the decorator must concern himself. Of textiles, texture is the quality that distinguishes them from all other materials. Texture may be crudely defined as the "feel" of the goods. It depends upon the nature of the fibres used and the character of the weave, both being, to a degree, influenced by the play of light upon the pigments in the fibres. To select the wrong texture in a drapery material will give as disappointing an effect in the finished drapery as to select the wrong color.

Many draperies are composed of more than one kind of material. They must possess a pleasing contour and balance between the materials used. The character and size of the pattern in the material must be considered, in relation to the size and character of the drapery design, and to the size of the room, and in relation to the size and character of the furniture, which may also be decorated with fabrics.

Without going into a wearisome discussion of the principles of good designing, suffice it to say that good draperies (as draperies are now used in interior decoration) demand strict adherence to tried principles of design.

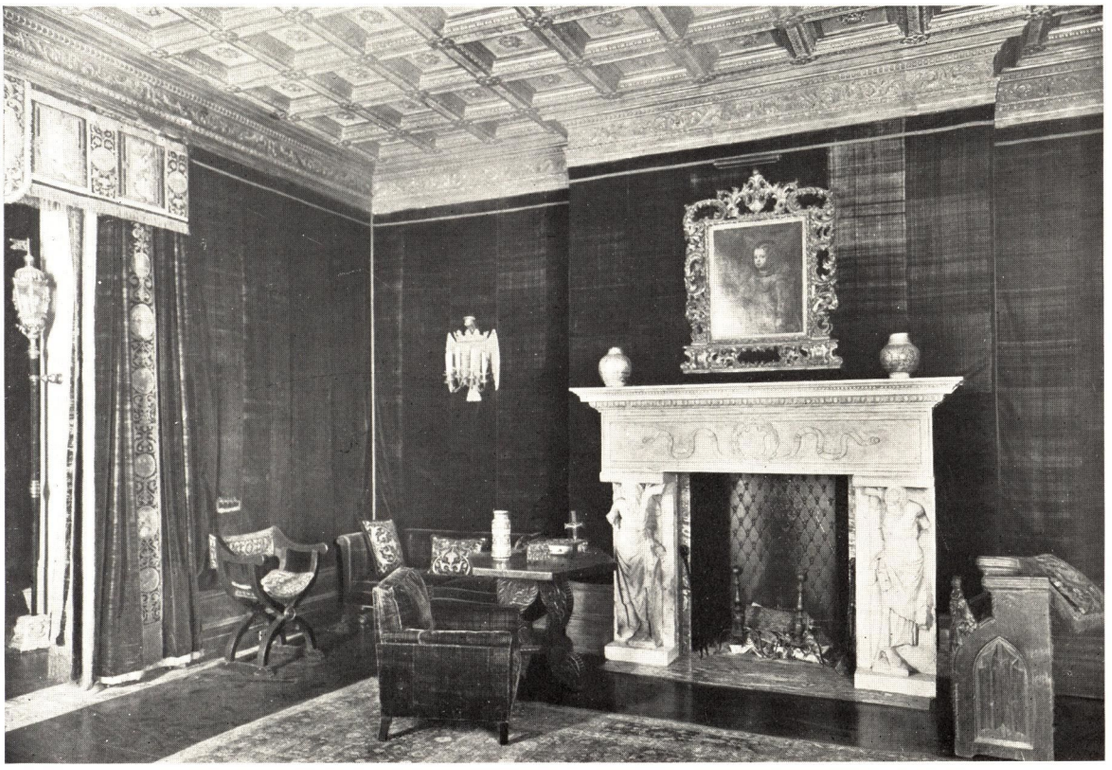


FIGURE 8. MUSIC ROOM IN THE PHILIP M. LYDIG HOUSE, NEW YORK CITY, DESIGNED BY THE LATE STANFORD WHITE. SHOWING A LATE NINETEENTH CENTURY EXAMPLE OF THE DECORATIVE USE OF FINE TEXTILES IN AN UNSTRUCTURAL BUT DISTINGUISHED MANNER, BY THE GREATEST ARCHITECT-DECORATOR OF THE TIME

With the craftsmanship of the draper this book concerns itself only in so far as the reader may find a working knowledge useful or suggestive of the methods and devices employed by the skilled executant of drapery work. Draping workmanship calls for ingenuity and patience, as well as experience with the behavior of textiles as they are practically used. A competent drapery designer, of course, understands the technique of the materials in which his designs are carried out, but, if he is wise, he will always defer to the surer knowledge of the skilled drapery craftsman, whose judgment in manipulating the materials should be allowed to govern the best ways and means of securing a desired effect.

In the drapery designs pictured on following pages some of the fabric resources available to the designer are shown, since every fabric pictured is a "stock" pattern, available through retail sources in the principal cities. Were the materials depicted merely figments of the author's imagination, the drapery designs in which they appear would lose much of their practical value for the user of this book. It is just as important a part of the stock in trade of the drapery designer to know his fabric market accurately as for the architect to know his building materials and devices. Without close touch with fabric production, the drapery designer's work would lack that practical touch so indispensable to the decorator who is seeking workable designs that he may adapt in his everyday work, or which the lay reader may have executed where no decorator is employed and the commission to do the work is taken directly to a drapery workroom.

The design problems illustrated in the color plates have been carefully selected to cover a great deal of ground. Many of them apply to rooms previously furnished, in which the decorative fitments are to be renewed. Some of them pertain to problems in the hotel, office and shop. A special chapter has been devoted to the technique of theater curtains, perhaps the most difficult phase of all drapery work, requiring special knowledge of artificial lighting, construction and optics.

In the majority of the color plates usual decorative problems that occur in residential and apartment house work are treated. The reader will observe that special emphasis has been laid upon the casement window and glazed door, since the sliding or double-hung sash is tending to be less used in country and suburban homes, and the European casement is gradually taking its place, even in remodeled houses. Nor has the metal casement been overlooked.

While this book is concerned mainly with the decorative treatment of window and door draperies the majority of the color plates present fairly complete decorative schemes. The authors have reasonably assumed that a drapery, shown alone and for its own sake, has limited value for those

who are confronted by the problems of a complete decorative scheme. Color, line, scale and unity of all the major elements must be considered when draperies are designed. Because such complete consideration is often neglected in drapery installations results are disappointing. In depicting the furniture and decorative accessories suggested for each drapery design, the same strict adherence to current market productions will be observed by the reader, as in the delineation of the fabrics of which the draperies are made. The furnishings are actually those which may be obtained through the usual trade sources.

A wide range of taste is shown in the designs for the different rooms. In a few instances strict period reproductions are shown. In most of the schemes, however, while recourse has been had to the historic periods in different European countries, the handling has been modernized and adapted to American ideas. A number of the designs do not follow historic precedent but interpret, for the most part conservatively, the best tendencies in contemporary twentieth century interior decoration, again, in terms of fabrics, furniture and fitments that are obtainable.

In conclusion, Decorative Draperies is presented to the professional as well as to the lay decorator, in the hope that it will be practically helpful in solving drapery problems in the spirit of today's requirements and taste. As far as the writer is informed, this is the first book that contains designs for decorative draperies treated in relation to interior decoration and depicting the finished results in color, in actual materials that may be obtained and applied in practise. The designs suggested do not pretend to exhaust the entire field of decorative draperies but they do present, for the most part, problems of frequent recurrence, solved in a workmanlike, usable manner; and the results embody a sound knowledge of the principles of design.



FIGURE 9. WROUGHT IRON WINDOW DECORATION IN THE MODERN MANNER BY THE DISTINGUISHED FRENCH CRAFTSMAN IN METAL, EDGAR BRANDT; SHOWING A COMPLETE DECORATIVE DRAPERY DESIGN IN A PERMANENT MATERIAL

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# DESCRIPTIVE TEXT

## LIVING ROOM, LIBRARY, HALL, SUN ROOM

### PLATE 1

#### MODERN LIVING ROOM WITH FIGURED BACKGROUND

This plate shows the library-end of a modern living room, with plain furniture against a figured wall-paper background. The wall-paper, with its broad design, is typical of conservative modern patterns, in tones of green, with taupe and white flowers. The woodwork has been painted silver and striped in black. The picture recess is outlined in the same colors. Also, the bookcases on each side have silver linings. The lighting effect is created by a long, broad, glass-enclosed case hanging from the ceiling, with lights hidden behind amber glass, giving a sunlight glow to the room.

The other end of this room has a severe cast-cement mantel, with an inset, framed, modern picture. The long wall of the room, to the right, has three windows running up close under the ceiling and without trim and very low sills. The draperies are of sheer, light yellow silk, without valance or trimming, covering the entire glass surface in light folds.

The center sofa is of burl walnut with an angular frame covered in an unusual velvet woven in a series of orange tones, shaded across the width of the material, ranging from very light yellow to deep red-orange. Round, barrel-shaped cushions are shown at either end of the sofa, covered in the same velvet. Pillows in brilliant green, and changeable blue and green velvet contrast with the ground color. The chair to the right is of the same design as the sofa but is covered with brilliant green velvet. The table at the left is in burl walnut and carries a green vase.

The picture over the sofa is of the modern school and is shown to give an idea of the amount of color and design needed to offset the brilliancy of the color in the furniture upholstery. Bright bookbindings on the shelves at either side add their quota of color to the general effect.

## PLATE 2

### MODERN LIVING ROOM WITH FORMAL, SUBDUED BACKGROUND

This living room is in soft tones of grey and green, accentuated by a touch of brilliant gold. The walls are blue-grey and have octagonal niches in the four corners of the room, painted a soft shade of emerald-green, with black and green marble trim at the base. A frieze of metal swags forms a border around the room at the cove line, finished in verde antique, again introduced in two long folds forming a valance over the curtains. This effect may also be created in carved wood and finished in a metallic color. Each of the corner niches has a wrought iron console-table, the swag effect again being employed in black iron across the front. Long, slender iron curves, resting on bases of black Belgian marble support a black and green marble top. Gold-finished vases stand on these console tables and form pleasant spots of color against the green background of the niches.

A dominant note of green is created by the velvet upholstery on the chair. The same velvet may again be used to good effect on several upholstered pieces, with the addition of deep purple or French ultramarine blue.

The curtains are of printed linen with a pattern in squares of brilliant colored flowers, set off by grey squares checkered in blue. These curtains are hung under the metal cornice and carry sufficient color to furnish a brilliant contrast to the otherwise drab, grey and green walls.

Rugs for this room are suggested in an alternating block pattern of flowers and plain colors; or, if such a design is not available, a solid green rug may be used, with a wide border of black.

The success of a formal scheme of this kind, with a modified classic background, depends almost exclusively upon the nice proportions of the wall members. Furniture, draperies and floor coverings are of secondary importance, though they must, of course, agree in color and in form with the background.

## PLATE 3

### MODERN LIVING ROOM IN COMPLEMENTARY COLORS

This decorative scheme shows wall and woodwork in one color, brilliancy of large mirrors and furniture in bright silk upholstery. The painting inserted in the mirrors on the mantel-breast is the basis for the color scheme and is the only picture in the room. The flamingoes, with their flame-colored wings, are reflected in the chair upholstery. The green and yellow of the palm trees is found again in the curtains and the deep browns in the furniture. Mauve woodwork, with the walls in a lighter tone of the same color, form the complementary color for these spots of brilliancy.

The cornices over the windows need not necessarily follow the outline of the windows but may be built up against the flat wall over them as here shown. The curtains are of changeable gauze in blue-green and lemon-yellow and have ruffles of solid blue-green, giving a definite line to the opening. The valance is shirred to the curved top of the cornice-board. The side pieces are draped to form similar curves on either side. Tassels are placed over the ruffles to give a definite spot and to break the monotony of a continuous line. Two ribbons hang down from the top curve of the cornice and cover the line where the side pieces of the valance are joined to the center.

The chairs are covered in flame-red moiré silk, with bands of mauve moiré ribbon applied in diagonal stripes over it. These diagonal stripes introduce the wall color into the center of the room and are placed at different angles according to the contour of each chair. The table and bookcase are of interest for their simplicity and ingenious arrangement. Rosewood is used for these pieces as well as for the frames of the chairs.

The chimney breast is completely covered in small, rectangular mirrors, which gives brilliancy to the room and adds to its apparent size. Simply designed andirons of wrought iron are the only fireplace equipment

used. Accessories are few, but two vases, one in a bright yellow and another in an equally bright red, with several brilliantly hued books, contribute to the general effect.

So daring a color scheme as this will naturally have its strong adherents, as well as its equally emphatic opponents. It is given a place among the variety of decorative schemes in this book, for the benefit of those whose taste is marked for strong complementary colors.

## PLATE 4

### COLONIAL LIVING ROOM WITH STRIPED WALL-PAPER

The color scheme here shown is effective for a Colonial living room or second-floor sitting room where an especially restful atmosphere is desired. The walls are papered in a two-tone stripe, in shades of tan, with the woodwork darker and glazed with a small amount of umber.

The curtains are of Normandy toile in checks of orchid and blue, a sunfast material which is lovely in its color combination. The valance is made on wall-board, using the plain orchid fabric to match the curtains, and stretched tight at top and bottom. The valance bottom is shaped and trimmed with a ruffle of green glazed chintz, the top edge finished in blue glazed chintz. The use of these three colors ties together the decorative scheme of the room. The under-curtains are of fine white marquisette, trimmed with a ruffle of green glazed chintz. These curtains are sewed together at the top and an additional pocket is placed on the back for the rod. The tie-backs of green glazed chintz are held in place by old-fashioned curtain pins with a metallic finish.

The sofa is covered in a flat mohair rep, embroidered in crewel work in colors of the room. The framework of the sofa is a dark maple. This maple color is again introduced in the chair shown at the window, a high ladder-back, with seat covered in the plain orchid material of the valance. Blue velvet covers the wing chair at the right and a maple pedestal table

is shown in front of the sofa, with an old-fashioned lamp fitted for electricity. All the furniture is extremely simple in design.

There is now available, by the yard, interesting hooked rug carpeting. This carefully selected as to pattern and color, is suggested to harmonize with the color scheme.

## PLATE 5

### AMERICAN COLONIAL LIVING ROOM DRAPERY WITH WOOD CORNICE

The design shown in this plate is a modified reproduction of a window treatment from the Haverhill, Massachusetts, bed room in the American Wing, at the Metropolitan Museum of Art, New York. The architectural features are those in use during the late eighteenth century, in the finest American homes—an American adaptation of Georgian design, more particularly of the Adam period. The paneling and cap of the wainscot and the moulded and fluted cornice create an atmosphere of dignity and formality.

The original fabric for curtains in this room is the Washington toile de Jouy in red, but that is not now obtainable, so a 40-inch, Bonaparte printed linen is shown as an alternative suggestion. Any of the fine classical designs in toile de Jouy now on the market would be suitable to carry out this drapery design.

The design shows a low window built up with a drapery cornice under the cornice of the room. The drapery cornice of considerable weight, should be securely supported by angle irons to the top of the window casing if possible, or anchored to the wall by toggle bolts.

The chair is covered in a blue and green, striped satin. This may be used on other small chairs in the room. A large piece of furniture, such as a wing chair, may be covered in the printed linen, piped in the same

blue material as is used on the curtains. This linen gives a range of deep reds and blues which may be had in reps or dull satins suitable for furniture coverings. Upholstery materials may be confined to the colors in the drapery toile and still a variety of schemes may be developed.

If a plain fabric be used for curtains, the drapery cornice should be painted a complementary color or one that is used either in the furniture or on the walls. The decorations on the cornice should then be done in soft tones of the same color accentuated by the deeper shadows of the curtains. If rose linen or sunfast material is used for the curtains, the ground color of the drapery cornice is ivory and there is some blue in the room, it is suggested that the cornice decorations be in soft green, the deeper shadows in blue and black and the panels in the rose of the curtains.

## PLATE 6

### SPANISH LIVING ROOM WITH DOOR DRAPERY ON STRAP HANGINGS

This design suggests an effective curtain design of a strap and plaited heading hung from a velvet-wound pole and is suitable for a Spanish hall or living room. The use of painted or stained glass in the doors adds greatly to the decorative value of the plain draperies and is especially desirable where the window or door is to be the dominant feature of the room.

The walls are a warm sand color with enough of the curtain color in it so that by comparison the walls do not fade out.

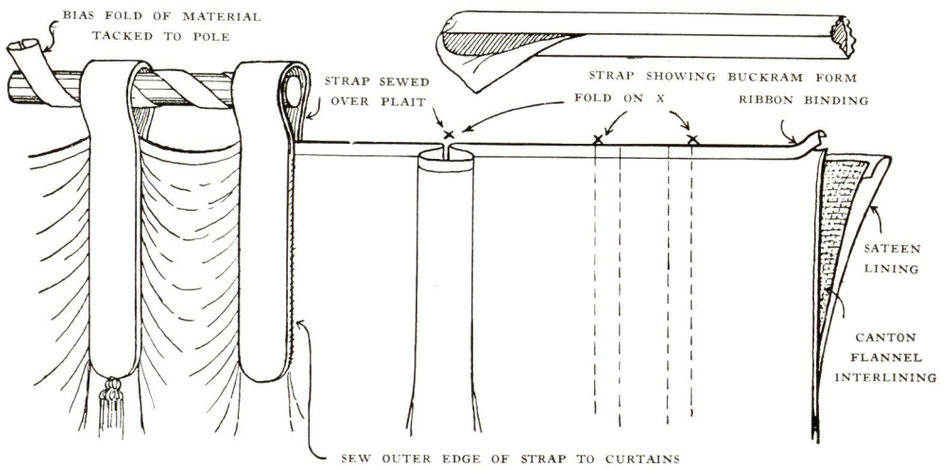
The curtains are made of velvet in a shade between burnt orange and yellow and with straps or bands applied over flat plaits.

The diagram below shows the details of this scheme. The velvet should be lined with sateen or heavy silk in a neutral color. Where the linings are seen in passing through the door they should be the same color as the curtain material. An interlining of canton flannel should be used

where a sense of weight and protection against light are desired. A band of ribbon, in the same tone as the curtains, is used across the top. This is, of course, applied to the curtains before plaiting.

The width of the window and the desired number of widths of material will determine the size of the plaits. In the standard 50-inch material four plaits are suggested as sufficient to give the effect shown. The height of the door or window will determine the length of the plaits, with a suggestion of at least twelve inches for the window of average height.

The shaped bands should be about a half-inch wider than the plaits, so that they completely cover the plaits and should be sewed flat along both sides so that they do not project too much. These bands are made of the same curtain material, over a shaped piece of buckram, and are sewn through the curtain. Care should be taken that the top edge of the curtain, both back and front, is secured to these bands. The amount of swag effect obtained is determined by the distance between bands.




DETAILS OF CURTAIN STRAPS AND PLAITS

The banding for the walnut pole, made of the curtain material, should be cut on the bias and turned under on both sides. To keep this banding in place small tacks on the top will be sufficient, although thin glue applied the whole length of the banding will add to its security.

The carved, wood, pole-ends are one of many suggestions for finials. There are a great many turned-wood pole-ends on the market, which are effective. Wrought iron brackets are suggested to support the pole, but many simpler holders can be found, some in wood.

## PLATE 7

### MODERN LIBRARY WITH PLAIN BACKGROUND

This is a practical decorative scheme for a library in the modern style, with soft-colored, plain plaster walls forming a pleasing background for curtains and furniture. The walls are painted a soft cream with the ceiling almost white. The cove mouldings, window trim and bookcases are slightly darker than the walls. The lighting fixtures are of white, frosted glass, arranged in a series of cascades, adding greatly to the brilliancy of the room. The large oval-headed window is outlined with orange for emphasis and orange is again used for trimming the curtains.

The fabric shown for the over-curtains is a satin with floral discs of orange and red, green and purple. These curtains are hung perfectly straight and have a band of orange satin down the front and across the bottom. The gauze curtain behind is hung completely across the window and, generously draped, is tied back on one side with satin ribbon.

The chair to the left is covered with a cotton velvet in a modern design, in grey, black, cream and orange. The frame of this chair is of Indian ebony. The chair to the right is covered in a brilliant two-tone satin of blue and green. The desk is unusual, being a combination of two pedestals with book-shelves and compartments in each, and a sloping span across the top. The table-lamp shown is effective in this type of room.

## PLATE 8

### A LIBRARY OF FRENCH INSPIRATION

A library with a well-balanced arrangement of windows and bookcases is here shown. The color scheme is in keeping with the simple elegance of the architectural features. The walls are apple-green and the outer mouldings and stiles have been slightly glazed, relieving the effect of the solid color. Bookcases extending to the cornice moulding are glazed a warm brown inside, to harmonize with the multi-colored books, while the faces of the shelves are in the clear color of the room.

The curtains are so much an architectural part of the room that they should be selected with great care, both for color and pattern. The dull blue satin shown forms a perfect foil for the walls and yet is important enough to balance the amount of color in the books and walls. The French window boxes are effective when the curtains are hung as close as possible to the curved opening. If they are hung on a straight line the plaits in the center will appear sharp while the end ones will be large, indefinite folds, giving the effect that the curtains are merely a covering for the opening, rather than a definite architectural feature. The curtain headings should be sewn as flat as possible, so that they fit close to the opening.

The material for these curtains is a soft powder-blue satin with a flat trimming of three rows of bias-fold taffeta in green, rose and citron yellow. The tie-backs are of the same material, similarly trimmed. Curtains for this type of window should be draped as straight as possible so that an effect of severity is obtained, in keeping with the architectural features of the room.

A Louis XV armchair is shown covered in dull tan leather and beside it a Louis XVI table. A pleasing relief is found in the painted desk and chair in old ivory and decorated in old red and blue. This type of room should be entirely carpeted in seal brown. For a lighter effect any of the soft taupe shades of carpet will serve, with fine oriental rugs at important places.

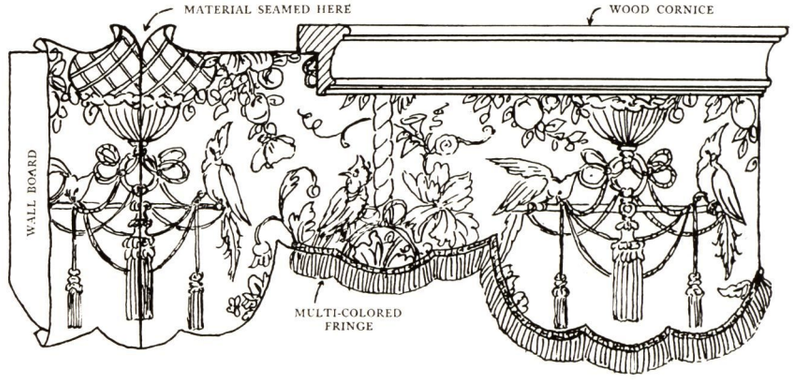
## PLATE 9

### WOOD-PANELED LIBRARY IN GREEN AND CITRON-YELLOW

A dull green background color for a library forms a pleasing complement to the multi-colored bookbindings, as well as a splendid foil for the citron-yellow linen draperies which take on the appearance of gold. To relieve any tendency to monotony in the background, the sunk panels, baseboard and room cornice are picked out in a darker shade of green.

To lend distinction to the overdraperies their shaped valances, depending from wood cornices in the darker shade of the green background, are made of a colorful linen with citron-yellow ground, bearing two patterns, a large one (which has been used in the armchair at the right) and a small one which is arranged symmetrically to suit the valance design. The way the valance material is cut and sewn is shown on the detail drawing accompanying this description.

The over-curtains being unadorned by any pattern, may cause some difficulty in not being of the precise shade of the valance ground but dyeing may here be resorted to, to obtain an exact match of the yellow, and at little cost. The trimming of valances, tie-backs and over-curtains consists of a




CONSTRUCTION OF THE VALANCE AND CUTTING OF THE FABRIC PATTERN

heavy bullion fringe with a green heading, recalling the colors in the pattern of the valances. If greater richness is desired in the trimming small tassels in green may be added.

A half-round walnut table is shown with side-chair and bronze lamp with citron-yellow shade. A green rep may be substituted for the yellow linen on the seat of the side-chair, if preferred. A taupe or deep plum colored, seamless rug or all-over carpet would be effective with the color scheme of the walls and draperies here indicated.

For the curtains next the glass, a sheer, light green silk or rayon is suggested. These glass curtains may be either hung on rings to admit of easy closing when desired, or arranged with traverse fixtures to close or open by an operating cord at the side.

## PLATE 10

### FRENCH SALON OR MUSIC ROOM WITH PANELED, PLASTERED WALLS

This design shows a recessed window extending to the floor, in the manner so much practised in France. With this arrangement of floor-length windows outside balconies with metal grilles are provided, except when the ground is within a few steps of the room floor.

The draping of the recessed or French window is not a difficult problem. Rather it is exacting, requiring great care in handling details. One of the most important of these is to make sure that the curtains are kept in contact with the window recess at top and sides. Failing to heed this injunction, no draperies, however well designed, will look well, since the daylight coming past them at top and sides will destroy any illusion that the curtains are anything more than a poor expedient to cover the opening.

This room has paneled, plastered walls in a soft shade of citron-yellow, with panel mouldings and window trim accentuated in a slightly darker

shade of yellow. Standing in contrast against this warm background is a blue-green commode in the chinoiserie manner of the Louis XV period, decorated in lavender, brown and green. Above it, on the walls, hangs an engraving in the same chinoiserie style with a blue mat and lavender frame.

In this background blue-green taffeta curtains, as shown, are suggested, lined and interlined, to give them the necessary weight to be light-proof. The only color relief on these curtains is found in a silk fringe in citron-yellow and blue, with tie-backs bearing the same fringe.

For glass curtains Brussels lace is suggested, at two-thirds the window height. If greater privacy is desired with the over-curtains open, it is suggested that a heavy taffeta in taupe, or in a lighter shade of the over-curtains, be used for the glass curtains.

## PLATE 11

### RECEPTION ROOM IN ADAM STYLE

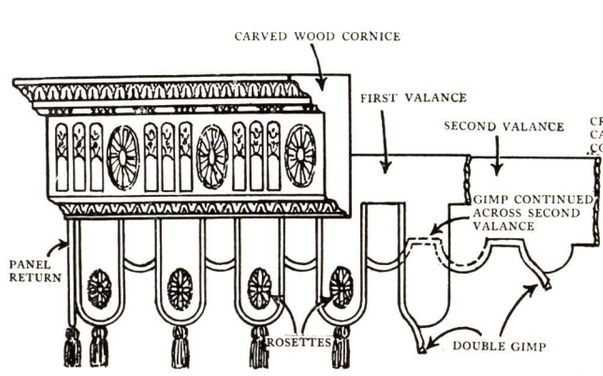
A reception room in the formal Adam style of the early nineteenth century is shown in this plate. Such a scheme is too formal for use in any but a sumptuous residence and finds application oftener in hotels and clubs.

The walls are light cream or may be pure white, with mouldings and carvings picked out in gold and antiqued to remove their sheen. The medallion motifs have a background of Wedgwood-blue with ivory figures. Blue is suggested here, although for a different color scheme Wedgwood-green or orchid may be used, with equally good effect.

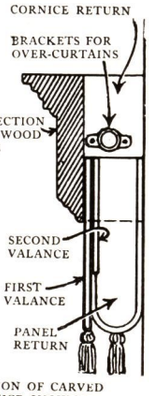
The design of the valances has been suggested by the table shown on the right, the original of which was sold a few years ago in the Leverhulme collection. It shows the use of a carved lambrequin below the apron, with paneled rosettes and tassels. The original Leverhulme table was carved and finished in cream and gold. The suggested copy here shown is in green and gold, to harmonize with this color scheme.

## LIVING ROOM, LIBRARY, HALL, SUN ROOM

A carved wood curtain cornice is shown in details of the Adam style, with a central motif of Wedgwood, to match the table in color. From this cornice are hung two separate valances of slate-blue satin, details of which are here shown below. The reason for making these valances in separate units is to gain greater depth for the second line of scallops and a greater sense of elegance corresponding to the amount of carving on the walls and furniture. These valances may be constructed on either wall-board or buckram, although a softer effect will be obtained by using the buckram. If the wall-board is used a thin layer of canton flannel should be placed under the satin in front, to soften the effect. The edges of these valances are trimmed with a small figured, double gimp, the second valance having the gimp across the entire bottom, while on the first valance the gimp is sewn to the tops of the panels. This eliminates the additional turning of the gimp, which would keep the first valance from hanging close to the cornice-board. The curved panels of the first valance have medallions and tassels in green and gold.




DETAILS SHOWING MAKING AND HANGING OF FIRST AND SECOND VALANCES




CROSS SECTION OF CARVED WOOD CORNICE SHOWING POSITION OF FIRST AND SECOND VALANCES AND PANEL RETURN

The return of the cornice should allow for at least one long scallop in the valance and, if extra depth is needed, two of the short, second valance scallops may be used. The first valance should end on both sides with a long scallop. The width of these valance panels will have to be adjusted to fit the space required. The two valances should be tacked directly to the inside of the cornice and should fit tightly. The brackets for the over-curtains may be attached to the ends of the cornice-board.

The over-curtains are of the same blue satin as the valance, hung full with plaited headings and trimmed with a special fringe which has small, green bell pendants with a touch of gold. Between these pendants are heavier strands of twisted cords in solid, gold color. The background of the fringe matches the satin while the headings carry a touch of gold and green. The tie-backs are blue and green cords with a heavy knot of the same colors. Depending is a large tassel made of the fringe with a cascade of the small pendants used on the curtain fringe. Carved wood medallions hold these tie-backs to the wall.

The draw-curtains are of light, gold silk and have a band of appliqué motifs in Adam design in green. The edges of these curtains are hemstitched in green. Plain net curtains are stretched tightly against the glass.

Over the wall-table is an elaborately carved mirror, harmonious in tone with the wall decorations, while below is a Louis XV clock in gold and colored enamels. This is suggested for contrast and adds an additional note of color, so that the scheme may not become monotonous. The lighting fixtures form part of the wall decorations and have Wedgwood panels below the brackets.

The bench in front of the window has an apron, with cabriole legs crested with rams' heads and terminating in rams' feet. This bench is covered in satin, of a shade of the Wedgwood-orchid used in the background, and is a good foil for the blue and green of the curtains.

## PLATE 12

### MORNING ROOM WITH CHINESE PICTORIAL WALL-PAPER

A lovely combination is here suggested of lacquered furniture and woodwork, in colors contrasting with a multi-colored scenic wall-paper of Indo-Chinese design. This paper is hand-blocked in two-foot strips, a complete pattern consisting of five strips. The original color of the paper was too light for the walls; shellac and a light umber glaze were applied with the result shown. The paper comes in ten-foot lengths, so that it may be used at any height from the floor. The figures of the design are five feet from the bottom of the piece. In this room the paper is hung over a dado 30 inches high, which may be lowered or raised should the proportions of the room demand it. The details are so well carried out that a 30-inch dado brings the ground line of the wall-paper design to the right height. The woodwork and ceiling mouldings are painted a soft green and striped with colors derived from the wall-paper.

The curtains are of Chinese crepe, in a tone of jade, and are hung from a carved wood cornice. The pattern on the cornice is brought out in lacquer-red, and its mouldings are striped in colors suggested by the paper. Silk ribbon, in red and green with imperial yellow, is applied to the sides and across the bottom of each curtain producing a panel effect. Chinese brocaded ribbon may be used for this purpose.

The radiator cover is of wood, lacquered in red and black, with cane inserts striped in blue on a buff-colored ground. The cushion is covered in imperial yellow taffeta and made so that the ends hang over and are finished with large Chinese tassels that hang to the floor. The panels are Chinese and should be selected before the radiator cover is designed.

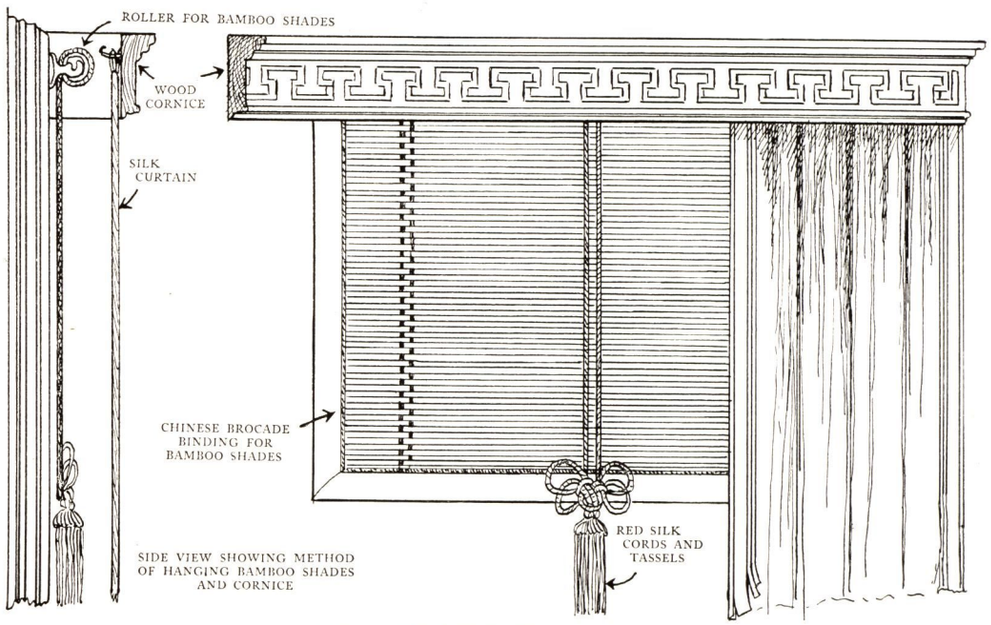
Thoroughly satisfactory furniture for this room should be of Chinese origin, if this scheme is to be carried out consistently. Adaptations are, of

course, obtainable but the cabinetmakers of no country have ever succeeded in reproducing Chinese furniture; they have merely imitated it.

The furniture illustrated has inserts of carvings similar to those on the radiator cover. Probably such furniture would have to be made to order but there is a type of Chinese lacquer on the market that may be substituted. Seat cushions are of the same taffeta as the radiator cover cushion.

Chinese rugs are suitable for this type of room but plain-toned rugs would form a better ground for the amount of pattern on the walls.

A very unusual effect may be had by using real bamboo roller shades at the windows. The method of hanging, with the curtains, is shown in the sketch below. These shades are made of strips of bamboo woven together with red cords and have heavy red silk cords and tassels in the center.




BAMBOO SHADES HUNG BEHIND CURTAINS

## PLATE 13

### ENTRANCE HALL IN CONSERVATIVE MODERN SPIRIT

For those who wish to escape from the too-hackneyed, conventional styles of the past but who cannot accept that rampant modernism which eschews everything traditional, the decorative scheme of this entrance hall is conceived. The treatment indicated may be inexpensively carried out in altering a present scheme where more modernity is desired. The problem of decoratively treating two windows with a central round-headed door, where the door lacks the necessary emphasis of size, is here simply and frankly solved.

The ox-blood red and gold taffeta silk of the over-curtains is the key to the color scheme. The yellow of the walls and the marbleizing of the wood trim in the room should all be attuned to this decorative textile.

The formality of the scheme rather demands that the floor should be of a solid green or black color (cement, rubber, cork or linoleum) perhaps also marbleized to accord with the treatment of the wood trim. A brilliant, oriental rug for the center of the floor would be highly effective, if its predominant colors were kept in harmony with the wall colors.

The over-curtains, reminiscent of the French Empire style, deserve a few words of comment. They need to be draped very high and pleated very flat at the valance. Cup hooks, attached through the valance, into the wood pole, form the sole support of both valance and curtains which are securely tacked at the back of that fixture. Supports for this pole should be brought through the side cascades just behind the front swags. The metal arrow ornaments on the poles and the swans on the tie-backs give an added note of smartness and finish to the draperies.

The material to use for the two-third height glass curtains, depends upon the amount of privacy desired in the room. A heavy grade of taffeta silk is suggested for ordinary conditions.

The walnut benches with their colorful satin seats lend an added touch of formality to the scheme. Wrought iron ferneries with their accents of green foliage would add a touch of life to this room.

## PLATE 14

### SPANISH LIVING ROOM-HALL

A decorative method of applying a curved drapery to a square-headed window is shown in this design. This scheme is suitable for a living room or hall where a distinctive effect is needed with a relief from the straight lines of the room. The drawing below shows how this drapery has been constructed. The depth of the valance and the arrangement of the points depend upon the size and height of the window to be draped. The curtains should be full enough to meet in the center but if this is not possible the depth of the valance should be increased.

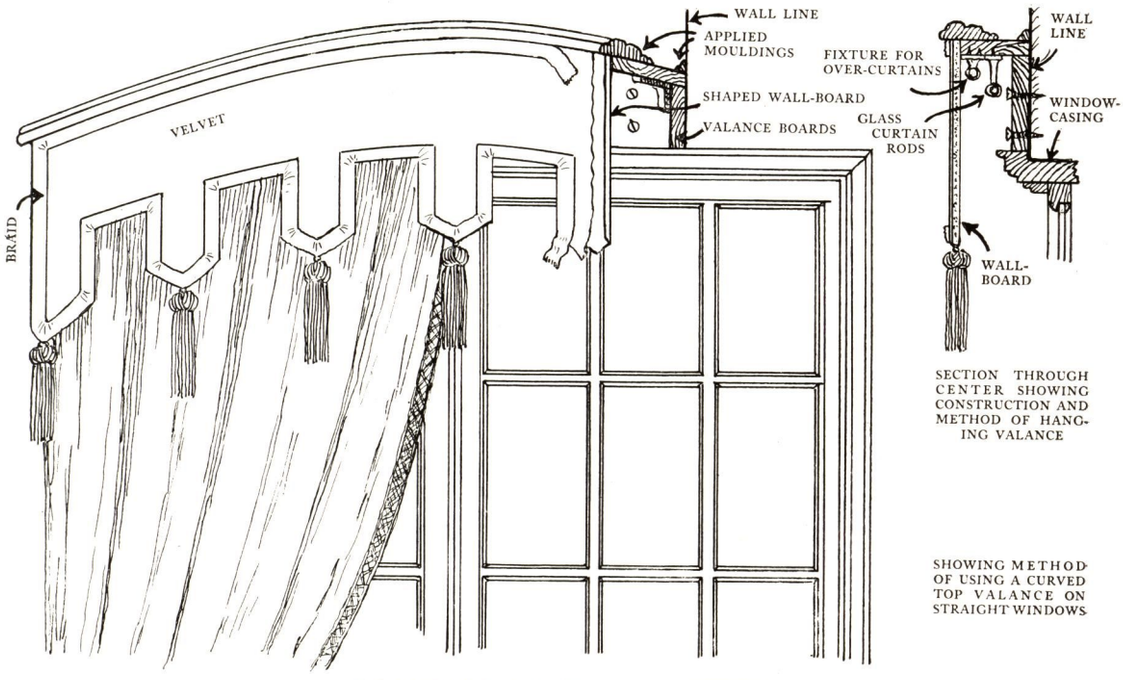
The walls are rough plaster mottled in tones of brown and green-blue. A walnut, beamed ceiling has a Spanish scroll decoration in red and tan with accents of blue. Windows and doors are without trim, except for a narrow closure moulding between plaster wall and the window- or door-frame.

The curtains are of figured, cut-velvet, in a Spanish red-brown color and are trimmed with a blue and green corded braid on a brown background. The valance is made on a wall-board foundation, as shown below, with a curved valance board. This valance board is shown resting on the top of the window trim. If the window is not high the top of the curve will probably be seen from certain points in the room and should have two mouldings applied as in the sketch. This will give the valance a more finished appearance. The valance itself is covered with plain velvet of the same color as the curtains and the points are outlined in a gimp a little smaller in width than that used on the curtains. Tie-backs of the same velvet are trimmed with the narrower gimp used on the valance.

## LIVING ROOM, LIBRARY, HALL, SUN ROOM

Whether or not to have glass curtains will depend entirely on the use of the room but for general effect a heavy fish-net is suggested and for privacy a corded silk rep in a sand or taupe color.

Under the window an interesting radiator grille, imbedded in the wall, gives additional color to the arrangement. A blue and green tile border with a terra-cotta floor is suggested for this scheme. A Spanish bench in walnut, covered in the same velvet as the valance, is shown. Wall fixtures of wrought iron have double candle-shields in colors harmonizing with the colors of the curtains and walls.




DETAILS OF CURTAIN AND VALANCE CONSTRUCTION

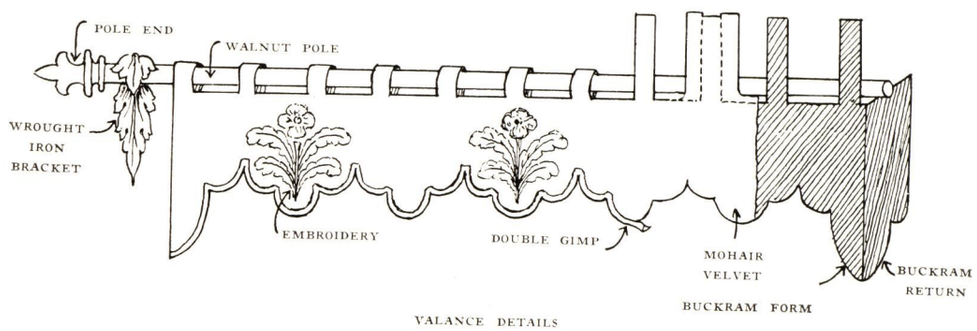
## PLATE 15

### SPANISH HALLWAY FOR CALIFORNIA OR FLORIDA HOUSE

A recessed staircase leads out of a two-step platform which projects out into the room about 15 inches. The center post is carved and finished in dull gold, with the lower member relieved in red and green. The stair rail is covered with green mohair velvet and supported by wrought iron grille work. The small window in this hall shows a modified treatment of the main curtains but simplifies the design and has no other hangings. A soft material may be used on such a small window for draw curtains, if the location of the window suggests the need of added privacy.

The curtains are of bottle-green mohair velvet with a yellow back, lined with green sateen, and are hung from a rod back of the valance.

In making the curtain valance, a buckram form is first shaped to carry the scallops, with straps at the top. The same green mohair may be used for curtains, embroidered in dull gold thread, to match the design of the valance and carrying some rose and blue in it. After applying the mohair to the buckram form and the straps are sewn on, the sateen backing is applied. The mohair will cover the reverse side of the straps as it is seen from the front of the valance. The tops of the straps are then sewn to the back of the valance, allowing as much as possible for a full effect when hung.




VALANCE DETAILS

The sides and bottom of the valance are trimmed with a double gimp of the same leather color, or, if the green of the mohair is used for curtain trimming, the same should be used for this gimp. The valance is hung from a walnut pole with turned and carved ends relieved with gold and supported on wrought iron brackets with leaf design applied. A gold and yellow-green jar is shown in a wrought iron holder on the stair platform.

Rugs for this hall should be in tones of brown and green with a suggestion of black, in either hand-tufted or chenille weave. Oriental rugs, if used, should be of a small pattern, as the floor should not be overly patterned to detract from the general effect of the walls.

The use of leather for valances at the ceiling line is also shown in this room. Such valances are made of soft leather, in sections, in the natural brown tones, or shellaced or varnished to give an antique effect. A painted design appears on every alternate scallop with a tassel hung below it. The border is painted in the same color. Antique gold should be used with this color so that the entire effect is subdued and does not give a feeling of overweight to the ceiling line.

The color of the walls should be selected from the leather, if a leather valance is to be used. A piece of the valance leather should be fully treated and decorated before deciding upon the wall color. The door trim, baseboard and stair treads are of warm walnut and should harmonize with the finished leather color.

## PLATE 16

### DOUBLE DRAPERIES FOR A HOTEL LOBBY

Designing door draperies that are to be seen from both sides is sometimes perplexing. In general, a solution should be sought which is simple in the extreme. In this plate the problem occurs in an arched opening between a lobby and an important stair hall in a hotel.

## DECORATIVE DRAPERIES & UPHOLSTERY

The curtains here designed are very full, rich and heavy, consisting of two thicknesses of green velvet, unlined, so that their appearance is exactly the same from both rooms. The unusual features of their design are the overlapping at the middle, the treatment of the upper parts as a valance, by outlining with a wide, headed galloon on both faces, extending around the intrados of the arch and down the insides of both curtains to the tie-backs where the galloon stops and forms the tie-back itself. Heavy velvet ropes with large tassels supply the finish at these points. It will be observed that while the galloons extend to the bottoms of the curtains, the fringe does not run between the tie-backs and the bottoms.

The false work which supports these heavy curtains is of wood fitted into the intrados of the arch and is covered by the galloons and headings already mentioned.

## PLATE 17

### COLONIAL HALL WITH STAIR-LANDING WINDOWS

The type of hall shown in this plate occurs in many Colonial country homes, in the modernized version of that style.

The woodwork is painted a robin's-egg blue and glazed with umber to give it a lovely old tone. The scenic wall-paper is the famous Eldorado design made in Alsace-Lorraine. It is skillfully drawn, one section showing scenes of Egypt and the Nile with the pyramids in the distance, while in another snow-capped mountains with deep ravines and little towns are detailed. This paper is obtainable only in sets of twenty-four strips of continuous pattern, each strip being 21 inches wide and 12 feet long. At its highest point the pattern is 6 feet 4 inches from the base line. The twenty-four strips of the set cover 42 running feet of wall space, and although designed in a continuous pattern, certain sections are usable for panels. When a greater height than 12 feet is needed plain blue paper must be added and the sky color air-brushed over the seam.

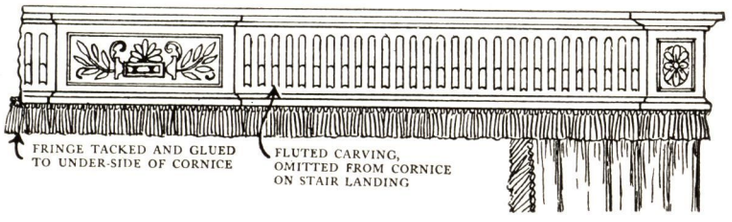
## LIVING ROOM, LIBRARY, HALL, SUN ROOM

Hand-rails with turnings and the treads of the stairs are shown in mahogany finish, to give the stairs contrast against the many colors in the paper. Taupe-colored carpet is used on the stairs and the same is suggested for rugs, with or without a border of darker taupe.

There are two openings in this hall, the lower the entrance door; directly above it a triple window on the stair landing. The main entrance drapery has a straight cornice-board with a small panel on either end and a central panel, the spaces between carved in a fluted pattern. This cornice-board is painted the same ground color as the fabric and slightly glazed.

The curtains of silk damask in a formal, subdued pattern, are hung straight to the floor and have a fringe trimming which is also used across the bottoms of cornice-boards on both floors. The cornice-board of the stair-landing windows is of the same design as that of the entrance below, but simplified. The curtains are of the same material as those at the entrance but are tied back to break the over-emphasized perpendicular effect. The details of the wall-paper suggest an Empire design and the fabric selected is in good taste with the Egyptian details.

Thin gauze, hung from below the top pane of glass, is stretched tightly over the door and side lights on the main floor. The stair-landing windows have draw-curtains of the same gauze. A seat cushion is fitted into the window recess.




DETAIL OF CORNICE TREATMENT

## PLATE 18

### BAY WINDOW IN LARGE HALL WITH CAENSTONE WALLS AND OAK PANELING

The drapery problem of the bay window is always a vexing one. In a large hall where a bay is the principal architectural feature this is increasingly true. The solution here offered has the merit of dignified simplicity and the result is not without charm and richness. The three windows of the bay are frankly embraced under a single over-drapery planted on the caenstone wall, making a unit of the composition. To have carried these over-draperies around the recess of the bay would have detracted from the scale of the room.

The material selected for the draperies is a silk and wool damask with subdued but rich pattern in deep red. The choice of pattern and color was determined largely by the simplicity of the caenstone and oak-wainscoted walls and the high, beam ceiling. Any textile of more pronounced pattern or of more lively color would have produced a theatrical effect entirely unsuited to the character of the room.

There is nothing out of the ordinary either in the design or in the construction of the draperies. As is usual in large draperies of this character, a substantial construction is provided behind the valance which supports the entire weight of the curtains and of the wood cornice which acts as the crowning member of the drapery design. The damask curtains are made very full so that they will amply cover the bay at night when drawn. The glass curtains are made two-thirds height and the ventilating transoms, completely covered with glass curtains, reduce the glare from the sky. The window seat which conceals radiators is given a cushioned seat of the damask used in the main curtains. Formal armchairs covered in a wool tapestry are suggested at either side of the bay. A large Oriental rug of colors in harmony with draperies and wall color would be appropriate, although a sewn wilton carpet with a toned border might answer equally well.

## PLATE 19

### YEAR-'ROUND LIVING PORCH WITH TILE AND PLASTER WALLS

There is an increasing tendency to enclose the porch fully and use it as a sitting or living room. This design illustrates such a year-'round living porch, made livable and inviting with a colorful arrangement of pictorial linen curtains, tiled and plastered walls and appropriate furniture.

The lower section of the wall is dressed in multi-colored tiles in various patterns and color combinations, with repeats of black and green. These colors, it will be observed, are found also in the printed linen curtains. Against the left wall is a fountain with a wide drip basin at its base, constructed of the same tiles, with a compartment on either side for flowers.

The walls above the tiles are of rough plaster painted light gold and glazed with burnt orange harmonizing with the tiles. At the cornice line is a single row of green and blue tiles. For economy this border may be painted on the plaster. A central lighting fixture of severe lines is suggested, with panels of blue and green glass on the sides and a flat plane of white frosted glass across the bottom.

Many fabrics are designed with a central motif which when hung in folds is largely lost. The linen used has a central pattern that should hold the interest both for color and detail. To prevent this pattern from getting lost in the folds of the curtain the plaits are folded after the sateen lining has been applied, and the curtains trimmed with the bands of black and red. These plaits should be sewn into place about one-quarter of the way down the curtain and pressed into place the rest of the length. The sharp line of the plaits after pressing will round out after hanging a short time. The red binding is of glazed chintz. A small black tape is inserted under the inside edge.

The valance is made of blue glazed chintz on a buckram form. Where considerable moisture exists wall-board should be substituted. The blue tone has been taken from the linen. If preferred, a green valance may be

substituted. Trimmings for valance and curtains are the same. A wood cornice is shown from which the valance hangs but a blind cornice may be used, finished at the top with a definite line of black cord, if preferred.

Green glazed chintz window shades are suggested, edged with a light blue of the same material and trimmed at the bottom with green fringe, the heading of which has a little of the red from the curtains.

The deep-seated wicker chair is painted green and red; its cushions are upholstered with the blue glazed chintz of the valance. A small wrought iron table and an old brass floor lamp with a shade of blended red and gold complete the scheme.

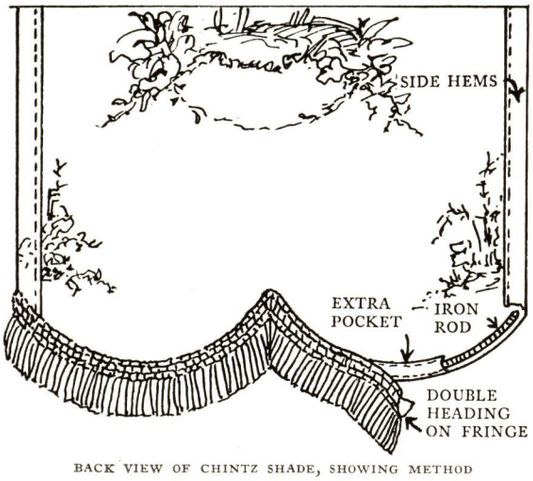
## PLATE 20

### SUN ROOM AND LIBRARY WITHOUT OVER-DRAPERIES

Many people desire a decorative effect in their sun rooms, without using over-draperies and curtains. This plate offers a solution of this problem, for a room where the windows open in and are in constant use. This design is also especially effective for winter as it lets in a maximum amount of sunlight, and so does not sacrifice its sun room purpose.

The shades are made of wide glazed chintz, each window taking half a width of the material, having alternated patterns, which give variation and relieve the straight lines and sameness in each shade. This is an important item to consider where there are a great many windows.

The wood slat used in the average window shade produces an objectionable line across the shade, especially when there is a scalloped bottom line. This hard line is obviated here by the use of a curved, round, iron rod, of about 3/16-inch diameter, shaped to the scallops and held in place by an extra strip of chintz sewed on the back of the shade which, in turn, is covered by the double-headed fringe. This fringe combines all the colors in the chintz with the red predominating.




BACK VIEW OF CHINTZ SHADE, SHOWING METHOD OF PLACING IRON ROD

The cornices under which these shades are hung give a decorative effect and cover the shade rollers. Five-ply veneer, painted and striped with the colors of the chintz, is given a pleasing contour.

The plaster walls are painted light green, with the mouldings slightly darker and the woodwork still darker. The bookcase interiors are painted a warm color, lighting up these spaces and forming a good background for the brilliant bookbindings, the largest color masses in the room.

A Normandy settee and chair to match are covered in brilliant, rose-red, glazed chintz. A checked material in a combination of red and gold is used on a large French provincial armchair. As this room is intended to be used also as a library, in connection with the main living room of the house, the furniture and floor coverings placed in it should be given a thoroughly livable appearance and have some regard for the form and color of the living room furnishings.

## PLATE 21

### SUN PARLOR FOR A COUNTRY CLUB

This design shows a range of tall windows with transoms, across the end of a long room. The two flanking sides of the room are similarly windowed, forming virtually an open porch. The walls are painted light green, the stiles and moldings a shade darker, and the entire surface is glazed with a light tone of raw umber. This ensemble produces a simple, effective decorative scheme, durable both in fact and to the eye, for the purposes of a country club, where various tastes have to be considered.

The valance covers the transoms but may be raised to the ceiling line if desired. The size and height of the valance depends upon the size of the room and upon the depth of the pattern in the material used. The valance shown here is made of a hand-blocked linen with a large repeat pattern matching across the fabric, with motifs important enough to form pleasing panels. The urns of flowers are divided by two different styles of cascades of gold rep, which break the long line of a continuous pattern. The cascades and bottom of the valance are trimmed with wool fringe in a block pattern of rose, green and mauve taken from the linen. A line of the wood cornice, painted gold to match the rep, finishes the top of the valance. The gold rep used on the cascades is again used for the tie-backs, the bottoms of which are trimmed with the block fringe described above.

The curtains are hung full and should have at least a width and a half of the material for the weight of the valance. Draw-curtains are shown of a pongee casement cloth, arranged in two sets for the eight windows.

Two chairs and a table of split reed are shown to the left, painted a deep green and trimmed in black with yellow or natural colored seats, backs and panels. At the right is a full, three-cushioned sofa of the same reed covered with mauve glazed chintz, with striped appliqués of green chintz. Large taupe wilton rugs would be suitable floor coverings.

## PLATE 22

### INEXPENSIVE TREATMENT FOR A SMALL SUN ROOM

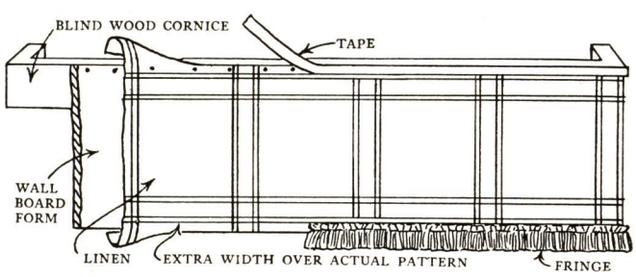
An inexpensive treatment for a small sun room having one or two small windows is suggested in this decorative scheme. The feature of the curtains is an attractive appliqué border of floral squares in printed linen.

The walls are cream with light golden-brown woodwork and a trellis of green with inserts of the linen mounted on a wood backing. A terra-cotta floor box for flowers, such as that illustrated, may be added.

The ground material for the curtains is gold and orange sunfast and on this are arranged the appliqué squares cut from the linen. This linen is printed on 31-inch material and is four squares wide, having a repeat every four squares, consequently providing sixteen squares from which a selection may be made and necessary variety of motif secured.

In making these curtains do not try to insert the sunfast material within the panel of squares but build the curtains up from the width of the sunfast and apply the linen squares. The linen will hang better and the sunfast material will not sag at the edges.

The valance is made of the linen squares on a wall-board form. When cutting out the squares be sure to allow for turn-ins at top and bottom, so that on the face of the valance there is a complete panel showing over




DETAIL SHOWING METHOD OF MAKING VALANCE WITH ALLOWANCE AT TOP AND BOTTOM

the edge of the trimming. This is brought out clearly in the detailed sketch. This allowance will require a little more printed linen but one of the hall-marks of a well-made curtain is its completeness of pattern as well as smartness in the making. An orange tape finishes the top of the valance and is used also for binding the curtains. The bottom of the valance has an orange-colored fringe to soften the straight line across the windows.

Window shades of Holland cloth in a cream color have a stripe of orange painted around the edge and a green fringe trims the bottom.

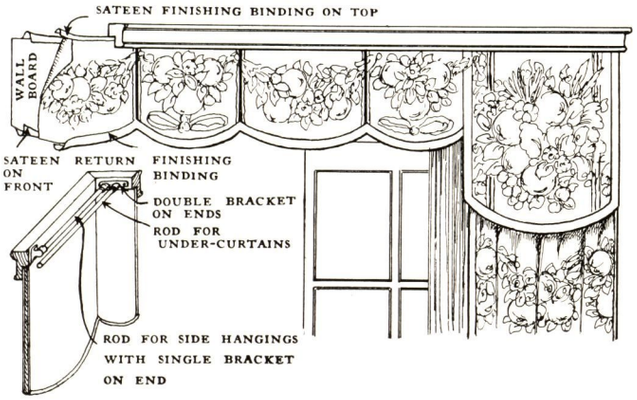
## PLATE 23

### SUN ROOM IN LEMON-YELLOW AND BLUE

The fabric shown in this design is well adapted to frame the double door and two stationary windows at the end of this sun room. The swag motif makes possible a narrow valance. The fabric has two definite design groups, one a swag effect which runs across the width of the material and the other a central group. The central group is used at each end of the valance to give it weight and the curtains a finish.

The valance, made on a shaped wall-board foundation, is hung from a narrow wood cornice painted in the colors of the fabric. Sateen covers the back and is brought around the front and glued to the wall-board. The linen is then sewn close to the edge of the sateen, as the sketch shows. A band of mauve or purple ribbon or bias-folded taffeta is applied to the bottom edge. A smaller piece of ribbon covers the seams in the material and is used on the outside edge of the curtains and across the bottom. The sketch shows the method of making these valances and the means of hanging, with draw-curtains on a continuous, bracket-supported rod across the opening.

Bright lemon-yellow for the walls matches the lemon tones in the fab-ric, with blue and green stripes in the ceiling mouldings. Blue tile forms the baseboard with a line of green tile above it, up to the windows. The




DETAILS OF VALANCE CONSTRUCTION

draw-curtains are of colored net and may be either pale green or lemon-yellow, according to the light and exposure of the room. A black and green wicker chair, with a seat cushion of purple, and a small Chinese porcelain elephant holding a dwarf Japanese tree, flank the door at left and right. A deep purple rug is suggested, or matting in black and green squares.

## PLATE 24

### SUN ROOM DRAPERIES ADMITTING MAXIMUM LIGHT AND AIR

In this design a decorative treatment unites into a single feature, two casement windows with transoms. The effect obtained is one of unity, making two unimportant windows in a room decoratively important, by disguising the central mullion and without obstructing either light or view.

The walls are a light green, with the window-frames and sash, base and cornice in café au lait, which may be glazed with umber, if desired.

The valance is made of 31-inch printed cretonne having a toned, striped background with a set pattern of birds of paradise, wistaria, and henna-brown and gold leaves. The pattern is so arranged on the valance that the most important figures of the birds appear over the hangings. The

material used in this sketch is unusual in that it allows 3 inches of plain background color on both sides to work with, in adjusting the pattern to the width of the windows. A two-toned mauve bullion fringe with scalloped edge finishes the bottom of the valance. The bottom of the valance is so shaped that its lowest points come over the center panel and down each side, giving the effect of being part of the curtains. The valance is made on a three-ply veneer form with a 6-inch strip of wood across the top for support. Allowance should be made in the depth of the return to the wall, to allow room for the curtain fixtures and to open the transoms.

Both sets of curtains are hung from rods attached to the valance board. The side over-curtains are trimmed on their front and bottom edges, while the center curtain is made in panel form, with the trimming down both sides. Draw-curtains of sheer gauze in green are made full enough to draw across the windows at night. More opaque draw-curtains may be made of fine silk or mercerized rep but their color should be kept in a green closely harmonizing with the wall color.

The sofa in the center is of an unusual design, having two permanent shelves supported by wrought iron, gracefully shaped and painted the same color as the woodwork of the sofa. This piece may be made to order, although models of straight-end day-beds are obtainable that may easily be arranged in this way. The woodwork of the sofa is painted a henna-brown and has a panel of decoration across the front taken from the cretonne. Green rep is used as a covering for the sofa. The pillows were assembled with the thought of carrying the color across the sofa. Lamps of turned wood are secured to the sofa shelves. Parchment shades were designed to match the cretonne of the over-curtains. A bottle-green wicker chair with a blue and green rep cover has a welt edge of orange. Grass rugs in blocks of green and black or ivory will cover the floor effectively.

## PLATE 25

### STUDY FURNISHED AROUND A TAPESTRY

Sometimes the problem comes to the decorator to produce a decorative scheme for a room around some piece of furnishing which the owner so highly prizes that everything else seems of less importance. As a general rule, such a procedure is not to be recommended, as results so sought are often keenly disappointing, when the harm done cannot be corrected, except at great expense. Occasionally, however, good results are possible by building the decorative scheme around some dominant feature in the room and the method justified, as is illustrated in this plate.

In this design the decorative possibilities are seen of building up an entire room scheme from a tapestry. The tapestry is a modern interpretation, both in weave and in design, of an antique piece and comparatively inexpensive. The rose-red damask on the large sofa accentuates the green and gold in the tapestry and permits these colors to be used for the hangings.

The valance has a delicate walnut cornice capping a pattern embroidered in gold over a blue-green fringe; the red of the sofa is introduced into the heading. The curtains are blue-green satin and extend to the floor. They are trimmed with a mixed fringe of blue, green and red and held back with old-gold-leaf holders. Tie-backs are of the same design as the valance and have a cord finishing top and bottom.

The chair to the left is covered in deep brown leather as a complementary color to the green of the curtains; a walnut smoking stand alongside the sofa again introduces this color. The sofa is a luxurious piece and is covered in a fine quality of silk damask. The tapestry is hung on a walnut pole with a wide band of the red damask wound around it, and is held up by two wrought iron brackets similar in design to those securing the tie-backs. A steel and brass reading lamp is shown with a parchment shade bearing the colors of the room.

## PLATE 26

### STUDY OR OFFICE WITH TRAVERTINE WALLS

A study or office is here shown in which the severe effect of a stone wall has been softened and warmed with the brilliancy of orange and blue.

The walls are of travertine stone. A plaster treatment now obtainable produces an excellent finish closely resembling this Italian stone. The base-board and window trim are finished in natural walnut. The fireplace at the left has an elaborately carved frame with a black and gold marble facing and a Grinling Gibbons carved mirror over it. Polished brass andirons of a classic design are placed inside a black and gold, marble hearth-rail.

The curtains are of damask, the background of which is a brilliant copper orange with the pattern in clear blue. This purely masculine combination of color gives brilliancy to otherwise somber surroundings. The curtains should be lined with sateen, dyed a deep copper color and should be well interlined. The fringe on the curtains carries the two colors and has a blue heading. The tie-backs are of the same damask and have a large tassel on the front to break their severity. The valance is made on a buckram form, the pattern of the damask being centered with the design of the lower edge in conformity to the scallops. The same trimming and large tassels are used as on the tie-backs, adding a luxurious effect in keeping with the scheme. The under-curtains are of cream-colored casement cloth and made to draw across the opening.

The desk is of walnut with decorative panels and fluting. The desk chair is covered with leather in a deep orange color. To the left is a large wing chair with a carved walnut frame covered with a Mortlake tapestry panel down the center of its seat and back. The outside back and the inside of the wings are of the same weave of tapestry in a plain color.

An oriental rug in shades of blue, green and brown would harmonize with the color scheme of this room. Its figured pattern would counteract the large amount of plain wall surface.

## PLATE 27

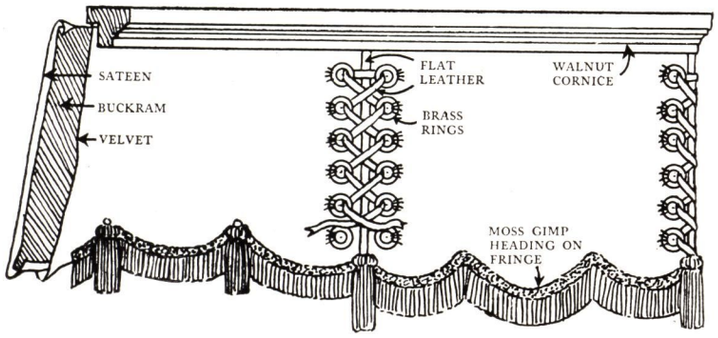
### DRAPING A STEEL WINDOW IN A MEN'S LOUNGE

Steel casement windows are now so much used that solutions for draping them decoratively should receive attention. A severe masculine treatment of a steel window for a men's lounge or reading room in a club is shown in this design.

The walls are of rough plaster painted a light shade of burnt sienna modeled with a darker shade and the addition of a little Vandyke brown. The baseboard and window trim are painted natural walnut and the beamed ceiling is decorated with a multi-colored frieze in tones of the room.

The curtains are of damask with a chenille background and are lined with brown sateen and interlined with canton flannel. The trimming is an orange and black block fringe running down the front and across the bottom. Tie-backs of burnt-orange velvet are in keeping with the laced effect used in the valance. The moss gimp used as a heading for the curtain fringe is placed on the top and bottom of these tie-backs and a large tassel, like that used on the valance, covers the center.

The valance is made of burnt-orange velvet the same color as the background of the curtain material, stretched on a buckram form, lined




DETAIL OF THE VALANCE

with the brown sateen of the curtains and hung from a walnut cornice. The shaped, bottom-line is trimmed with a fringe and moss gimp heading, with tassels at intervals. The valance appears to consist of three pieces of velvet laced together. This effect is achieved by sewing a flat piece of leather (as shown in the detail drawing) on the outer edges and down the seam in the center. The leather should be sewn on after the velvet has been stretched over the buckram. Then brass or old bronze rings are sewn on with a curved needle and strips of leather laced between them. It is important not to have the leather strips too tight or they will draw the velvet away from the buckram. The ends of the lacings are finished with tassels in the color of the fringe.

A Coxwell chair is shown on the left, covered in plain brown leather. The three-cushion sofa at the right is covered in a wool rep with crewel embroidery showing brilliant colors.

Oriental rugs are suggested for floor coverings but there are many well-patterned Axminster rugs in orange and green that may be used successfully in this interior. Etchings by Brangwyn shown framed in crotched walnut veneer are suitable for this setting.

## PLATE 28

### A BUSINESS OFFICE WITH HOME ATMOSPHERE

This plate shows a complete decorative scheme for a business office that has the atmosphere of a private home library.

The walls are painted a light walnut tone and the cornice mouldings picked out with dull gold to lend interest to the background. A rep hung on the walls will, of course, give a much richer effect to the room than painted walls. Natural walnut paneling, if well designed, may also be used to good advantage in a high-ceiled room.

The over-curtains are of heavy silk damask, well interlined, and have a silk bullion fringe with a moss gimp heading sewed to the front and across

the bottom. The valance is made on a beaver board foundation shaped in scallops at the bottom. The outside scallops should be lower than the center ones. There are two patterns in the damask, one smaller than the other, which fit the two sizes of panels. The divisions are covered with the same damask formed into flat pipes and plaited at the top, then sewn to the main valance. The finished valance is then attached to a carved walnut cornice ornamented with dentils and interrupting panel.

For casement curtains a material of wool and silk mixture, made severely with wide hems, is suggested, although, for privacy and as a substitute for shades, a heavy silk rep might be more serviceable. These casement curtains are hung in two sets. The top set should be so arranged as to overhang the bottom set at least three inches.

The curtain tie-backs shown are unusual and decoratively important. Their escutcheon and bell attachments are of carved walnut. The bell-shaped holder is first turned out of walnut and then hollowed out to allow the tie-back to fit into it. A screw-eye is sewn to the end of the tie-back and may be screwed into the bell. The trimmings of the tie-backs should have a few inches allowed for fitting into the bell. There are several ways of attaching the carved escutcheon plates to the wall; the material and construction of the walls will determine which is best.

A walnut chair covered with a brown-black tapestry and trimmed with a multi-colored tassel fringe gives a definite tone to this group. The swivel chair is of walnut and covered with old red leather. The desk is of carved walnut. A walnut frame holds an old map of South America.

## PLATE 29

### HOTEL LOUNGE IN ADAM-EMPIRE SPIRIT

This plate pictures an interesting treatment of wall decorations and draperies, in harmonious tones of green and gold, with marbleized wood-

work, in the spirit of the Classic Revival of the early nineteenth century. Objection may be raised to imitating marble in wood. As a general principle of design, such an objection is valid. In a hotel, which must be frequently redecorated violation of this principle may, perhaps, be justified on the score of economy and the limited life of the work.

The walls are a light shade of yellow-green with decorations in tones of blue-green. The woodwork is painted the darkest tone of this blue-green. Columns of banded reeds with cornices and feathery leaves give a character to the panels in keeping with the architectural details of the room. The marbleized columns and panels are broadly executed, no attempt being made to imitate any one kind of marble. The effect is of a pleasing blend of green, gold and brown in long veins, broken at intervals to give a paneled effect. A considerable amount of the gold color should show through the green so that the general effect of the wall harmonizes with the curtains. The cornice mouldings and the capitols and bases of the columns are in green gilt rubbed down with umber. Marbleizing the baseboard in dark tones gives a substantial base line for the wall decorations.

The drapery treatment is simple in detail. The color of the fabric should be selected with great care, the right shade of gold with a green caste, to blend agreeably into the wall colors. The curtains shown are of satin, hung full, lined with sateen and interlined with flannel. They are trimmed with a special fringe in gold with a definite green heading.

The tie-backs are of the same satin, trimmed with the curtain fringe at the bottom and with green tassels applied over this fringe at intervals. The heading of the fringe is used at the top of the tie-backs.

The valance is a figured silk damask on a shaped wall-board frame, set into the window recess. Cascades of the satin of the curtains are applied over the damask and made heavy in effect, being lined with canton flannel and finished at the top with rosettes of the same material. The bottoms of valance and cascades are trimmed with the curtain fringe accentuated by

small green tassels which give a more pronounced line to the valance. The bottom points of the cascades have tassels of green and gold with headings in solid green.

Austrian or puff shades are shown behind the curtains. These may be made of either silk or of casement cloth. The trimmings for these should have some green in their trimmings.

An attractive arrangement is achieved with small sofas and low tables for tea service. The sofa shown is covered with linen moquette, green and gold background with mauve, which is an attractive color as a foil for the green and gold of the walls and curtains. Old ivory or antique gold furniture striped with green is suggested, with occasional chairs in black and gold, which may be covered in plain colors of green and mauve. The gold lighting fixtures have glass pendants in amethyst and green.

## PLATE 30

### A COUNTRY CLUB LOUNGE

This decorative scheme for a country club lounge was inspired by a wall panel used as a central feature in the room. The walls are a light reseda green with walnut baseboard and trim and a beamed ceiling.

The wall panel is a fine linen print with the Tree of Life design exceptionally well drawn, in splendid colors, on a natural linen ground. This panel was originally 11 feet, 6 inches long and 6 feet wide. As here shown, it has been cut off and the top border mitered down to the right height. An unusual decorative effect is shown for the rods and fixtures holding this panel. These are special fixtures but a similar effect may be obtained from stock fixtures of which a wide choice is available.

The window curtains are of sage-green rep, a color taken from the panel, and are plaited into the shape of the opening. A pattern should be made first in sateen or muslin, so that the plaits are made to fit the opening

and follow the curved line of the window. There should be no dividing line between the curtains and the valance. A small cord covers the plaitings and finishes the valance with a tassel at the bottom on each side. Fringes in multi-colored effects are suggested as a relief for the plain fabric. There are several selections for color schemes to be taken from the wall panel. The best one will depend upon the exposure and importance of the room.

The furniture is selected from stock patterns and may be covered with a variety of upholstery fabrics. Several selections are shown. Experience has proved that heavy rep in stripes and small figures is the most serviceable fabric to use in a club where the furniture receives hard usage. The easy chair on the left is covered with a red and blue rep and the one on the right in orange-brown with a small pattern or weave. The chair between the windows is covered with cut velvet which gives a needed decorative effect so well supplied by velvets and damasks.

The tables and chairs for such a room must be proportioned to the space available and should be laid out to insure plenty of space for movement about the room, otherwise a cluttered effect may result.

Two large blue pottery lamps are shown with amber parchment shades. The wall brackets have mica shades of a tone that will give a warm glow and, with the tops open, allow some direct light to shine on the walls.

## PLATE 31

### LADIES' ROOM IN A COUNTRY CLUB

This plate suggests a decorative scheme of Spanish design, for a ladies' dressing room in a country club. The possibilities are shown of creating a distinctly feminine effect, in a type of architecture which is gaining popularity throughout the country for buildings of this type. It also shows an effective treatment for small, circular-topped windows with a cantonnière effect, combining valance and curtains in one piece.

## STUDY, OFFICE, LOUNGE, BILLIARD ROOM

These cantonnières are embroidered with Spanish scrolls and flowers upon a plain linen ground. A pattern is made of the desired shape and size and with the linen, which should be well shrunk, is sent to the embroidery manufacturer, with the amount of turn-in to allow outside the pattern. For a less expensive treatment the pattern could be stenciled but a much simpler design should then be selected. After the embroidery has been finished the linen should be stretched on a heavy buckram foundation. In localities where a great deal of moisture exists, plywood or wall-board should be used for the foundation. Sateen covers the back of this form. In this case these cantonnières are used on a recessed window. The wood cornice-board is shaped to fit the opening and is fastened by toggle bolts to the wall. The sides of the curtains should be tacked to the window frame. If the severe effect of the front seems too sharp, a thin layer of canton flannel may be placed under the linen. The linen selected is of natural color, but the selection of a color for the ground of the embroidery will depend upon the color scheme of the room. Soft greens or buffs are most suitable for the color scheme here shown.

In selecting trimmings for the cantonnières, it is advisable to take the main colors from the embroidery, giving a multi-colored effect rather than a solid color which would detract from the design. A small fringe is used across the upper part of the curved line which crosses the window, giving the effect of a valance line. A separate gimp is used as a heading for this fringe and extends down the sides and across the curved bottom line. The fringe at the bottom is sewn on in a straight line. This gives the effect of a second curtain behind the cantonnières and, at the same time, makes a suitable finish for the draperies.

The dressing table is in painted walnut, with curved wrought iron stretchers, and a bench to match has a seat pad of blue linen or rep. The same fabric is used on the seat of the chair at the right. The upholstered chair at the left is covered in the same material as the ground of the cantonnières and embroidered in a medallion effect on back and arms. The out-

side of back and sides is covered with the material used on the cushions of the bench and chair. The mirror is a bevelled glass placed directly on the wall, without a frame, and held in place by rosettes and toggle bolts. The wrought iron candlesticks have parchment shades with a motif taken from the embroidery of the cantonnières, and matching it in color, with tassels hanging from the corners of the shades.

## PLATE 32

### BASEMENT RECREATION ROOM WITH CHINESE DRAPERIES AND PAINTED FURNITURE

The decorative treatment of basement rooms is often a vexing problem. This design shows an interesting drapery arrangement in such a room that is so poorly lighted that even the door is glazed. The walls are, accordingly, painted a warm yellow, to reflect as much as possible of the direct sunlight that enters the room.

The curtains are of printed linen with Chinese motifs in henna, grey and black. These are bound on front and bottom with a henna ribbon.

The cornice is a plain wood moulding planted on the wall face, made with a small return and painted the same shade of green as the ground of the curtains. To emphasize the henna in the scheme, it is suggested that this drapery cornice be outlined in the same color as the vase in the fabric pattern. This also effectually caps the drapery design.

The curtains may be hung from a rod set into the drapery cornice or by tacking the plaits to the cornice itself. In setting these curtains in place be sure there is sufficient clearance for them over the steps.

The tie-backs are of pressed metal, either in the natural brass which carries the gold of the curtains, or painted either henna or green. These tie-backs are attached to the front of the door recess and hold the curtains back from the opening, to allow free access to the outswinging door.

Painted furniture is suggested. A henna chest of drawers has a black panel decorated in motifs taken from the curtains. A green mirror with flower decoration is shown above the chest, with a henna line around the glass, in the same Chinese manner as on the piece below.

A dull mauve or taupe grey rug is suggested as a floor color, laid over a good grade of lighter grey or taupe linoleum, securely cemented to the wood floor.

## PLATE 33

### FIRST FLOOR BILLIARD ROOM WITH LARGE WINDOWS AND WOOD WAINSCOT

Generally the billiard room in the home occupies the spare room or is placed in the basement. In this design the billiard room is on the first floor and has two windows of good shape and size. These are draped to give a cheerful tone to the room, but in a purely masculine manner.

If the billiard room has been placed in the basement and has narrow, high windows, the drapery design shown may be built up in front of them and, if necessary, prismatic lights may be placed behind these false windows to give a daylight glow.

The woodwork and window trim are painted in walnut color. The wall, above the high-paneled wainscot, is of plaster painted a light green. The texture of the plaster should receive special attention.

The curtains are of wide, printed linen, having a brilliant, yellow background against which are hunting scenes and medallions in green, orange and black. In making the valance do not limit it to the width of the window but make it wide enough so that the complete fabric pattern is shown in the design. Both curtains and valances are trimmed with a green fringe. If more brilliancy is needed for the room an orange fringe may be used similar to the orange of the fabric. A decorative effect, in keeping with the purpose of the room, has been secured in the tie-backs by using the panel motif from the linen. They require no other trimming.

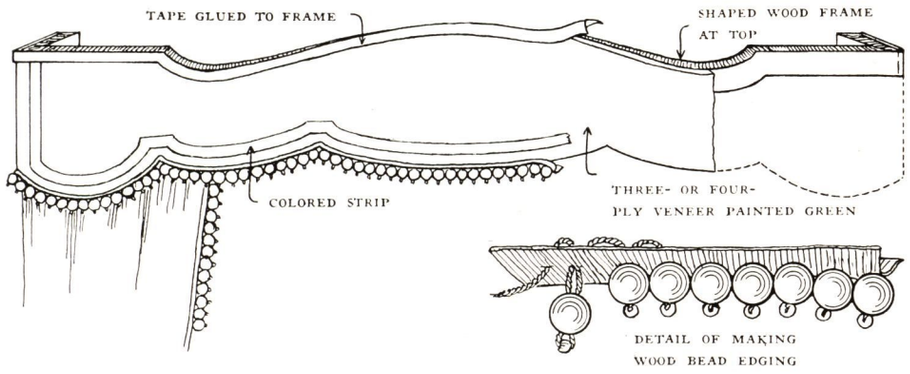
The high armchairs are effective in design but will have to be specially made, as commercial billiard room armchairs would be out of place in a room of this type. These chairs are of walnut, in a Louis XVI design, to match the billiard table, and have a high foot-rest. The seat, back and arms of these chairs are covered in deep scarlet leather, the back bearing a coat of arms tooled and embossed in color. The billiard table is of regulation size with turned legs and moulded stretcher, a relief from the usual, ponderous billiard tables so often lacking in good design.

## PLATE 34

### BASEMENT BILLIARD ROOM WITH SMALL WINDOWS

With the advent of oil heating the billiard room is often put in the basement. This means high windows such as are shown in this design. This room is paneled in wood, with a chintz frieze and a wood cornice at the ceiling. The brilliantly figured hunting and racing scene on the chintz is a splendid background for any card or billiard room with its element of sports. The pattern has a large enough repeat to keep it from becoming monotonous. It may be applied directly to the wall over a canvas foundation or hung from strips of wood. If applied directly to the wall, the glaze must be washed out before hanging. When washed, two coats of shellac will give an unusual and interesting surface effect.

The painted valance shown is made on a wood foundation, with the form cut out of three- or five-ply veneer. Two decorative suggestions for the valance are shown. One on the color plate, with a center motif taken from the wall fabric, of a fox-head, horn, whips and leaves, is painted in the same colors with swags of brown leaves on either side. The second suggestion, shown in the sketch below, is a plain, green-colored background with strips of brown or red outlining the scallops at the bottom.




This valance may be made also on a buckram form, using the same velvet as the curtains, with the motif from the wall chintz applied directly to the velvet before mounting.

A smart trimming for this type of room is shown and may be made to match the color scheme by the use of wooden beads, in four colors, sewn to a tape, as shown in the sketch, and the tape either tacked or glued to the valance. This is an inexpensive but effective treatment.

The curtains are of velvet and are trimmed with the same wooden ball fringe, tied back by leather straps with buckles blind-tacked to the window frame or wall.

The chair shown may be covered in green leather, which is preferable, for billiard room use, or in the green velvet of the curtains.

A black-bordered green rug is suggested.

## PLATE 35

### MODERN DINING ROOM IN STRIKING MATERIALS AND COLORS

This decorative scheme exemplifies the much discussed modernist style brought prominently to notice in America by the modern decorative arts exhibition of 1925 in Paris. However, it must be added, this design has been adapted to fairly conservative American taste.

The architectural details of the room are of utmost importance, as they must form a perfect background for the furniture and fabrics used, which are of startling design, compared with the traditional styles to which our eyes are accustomed. The average room with traditional architectural motifs would, obviously, be unsuited to such furnishings and could not be made to harmonize with them without radical alterations.

The walls are designed in a number of planes. The pilasters project beyond the wall panels and the window frames beyond the pilasters. The window frames extend over the pilasters, with the marble trim inside, and the door casings recessed to the wall line.

In color, the walls are shaded from a light buff, for the panel backgrounds, to a burnt orange for the window trim. In designing the door and window trim, a moulding of black and green marble (used again on the table and console) gives a definite line to the opening and is dark enough to lend a needed foil for the amount of brilliant color on the walls and in the window hangings. This marble effect may be obtained with a painted treatment but it should be done carefully so that the artifice is not apparent. The doors are painted a green-gold, to harmonize with the gold of the hangings, and to contrast slightly with the wall colors.

A mural panel of palm trees carries the colors of the room and also introduces the lemon-yellow which is again used for glass curtains. Gold paper is applied to the ceiling in large squares of 18 or 20 inches and given a light glaze of green after shellacing.

The furniture is of typical art moderne conception, showing beautifully grained veneers and many woods comparatively new to the furniture industry. The base of the table is in two pedestals of palisander with sloping sides; the upper portion is of veneer and the lower portion carved in a large reeded effect. These pedestals are placed on a sloping base of sea-green marble on a slab of palisander wood. The top of the table is of the same green marble as the base, with a band of wood forming the apron. The wall console shown at the left is made of palisander, with the same marble for the top as is used in the table. The chairs have rounded upholstered backs and tufted seats. The inside of backs and seats is covered with brilliant green mohair velvet and the outside in royal purple. The front and side views of these chairs shows the effect obtained.

The over-curtains are unusual in design and construction. The main curtain is of metal damask in a modern design of palm leaves in green, black and green-gold, metal threads. The upper valance is of a cobweb design in the same weave and colors.

These curtains are hung very full at the outer sides of each opening and are made to draw across at night. When drawn across the opening, the valance forms a diagonal line and relieves the horizontal and perpendicular lines of the walls. In making these hangings, the main curtain should be plaited very flat, the fullness of the plaits coming on the reverse side so that the fullness does not interfere with the valance. Valances are also plaited and made full. This gives them a flowing line with deep folds to the bottom.

The trimming for the curtains and valances is of purple ribbon, wide enough for a return of about an inch on the back. It should not be pressed flat but rather should give a roll effect to the edge. Two purple tassels finish the outside points of the valance. One is placed a little higher than the other.

These draperies are hung from brass rods. The sockets and fixtures are covered and rendered less conspicuous, and given a decorative effect by a series of flat mouldings painted the green of the fabric.

The glass curtains are of lemon-yellow gauze or light-weight silk and are hung from curved wrought iron rods painted a green-gold, to decrease their apparent weight, as well as to give them color.

Floor coverings for this type of room depend entirely upon the amount to be expended. Black marble, with inserts of green and black would, of course, give a deft touch to this decorative scheme; a good effect may be obtained with black linoleum with inserts of green stars and borders of green and black marbleized. Rugs of unusual shapes, oval or oblong with the corners rounded or cut at an angle and with over-all designs in multi-colors, are suitable. If a plain rug is used a deep purple is suggested, with a green border finished with a band of black at its outer edge.

## PLATE 36

### MODERN DINING ROOM IN MAPLE AND WALNUT

This modern dining room is typical of the all-wood, trimmed rooms shown at recent Paris salons of her modernistic interior decorators. The walls are of bird's-eye maple stained a warm pinkish tan, and the windows are recessed, producing an effective shadow over the curtains. The door frames are painted green and antiqued with umber. The fountain in the center of the wall is unusual, having a central panel of Safra marble with a broad band of black and green marble on the outside, and the corners inlaid with walnut crotch veneer. The pedestal of the fountain is of Belgian marble and the swan of verde antique bronze.

The table is of walnut veneer throughout. Its two pedestals have a series of inlays set at different angles and outlined in black. The face of each section is inlaid with the same walnut veneer, which is stained a deep reddish brown. The chairs have octagonal backs, with square panels of veneer below and are upholstered in a tapestry of modern design with octagonal, black panels and an all-over field in two shades of green and mauve. Such modernistic furniture, especially the table, is costly, as it may, as yet, be made only to special order.

The curtains are startling in pattern, and in contrast to the plain, veneered walls. The groundwork is of net or scrim. A full piece of Bombay silk appliqué is used for each curtain. A simple edge of a deeper shade of rose-red, binds the curtains on all sides. A border of pointed hemstitching or lace is used at the bottom and the green of the doors shows through, giving a light effect to the curtains. A sheer material should be used, so that the curtains may be kept drawn across the opening at all times without shutting out too much daylight. Their design is required for the decorative effect of the room; to draw them back would be to spoil this effect. Simple wrought iron fixtures with small, curved ends hold the curtains in place.

The large lighting fixture in the center of the room is of amber-colored glass on a delicate iron frame and when lighted emits a sunlight glow. Such lighting fitments are characteristic of modernistic decoration.

## PLATE 37

### FORMAL BREAKFAST ROOM IN POMPEIAN SPIRIT

In a spacious room where the architecture is formal, and consequently severe, it is sometimes necessary to seek a drapery textile of extraordinary vivacity and pattern interest, to make the room appear livable. This plate shows such an interior, a formal breakfast room in a pretentious country house, in which the large arched opening serves the double purpose of door and window, and frames a vista of the landscape of rolling hills and lakes.

The wall treatment is architecturally severe, with its ceiling domed in the center and barrel-vaulted at the ends, and the walls left frankly plain, except for a base and archivolt mouldings, all executed in plaster in a sap-green color, with the woodwork of the opening in the same color. The domical niches under each side of the barrel vaults are the only relieving features to an otherwise bare expanse of wall and ceiling surface. These niches have been treated in a golden-yellow. Painted marble urns containing metal leaves and berries have been inserted to decorate these recesses.

The drapery design deserves comment. As a background, the sidelights and semi-circular fanlight are draped in a heavy-weight of taffeta silk with plenty of fullness in the sidelight glass curtains, and a plaited fan-shaped panel forms a center or sunburst. The over-curtains, which are the main decorative feature of the room, are of printed linen. They are made in three pieces sewn together at the ends of the scalloped top and fringed, tied and tasseled in a graceful series of curves. About three inches away from the plaster arch and following its semi-circular outline, a purple cord is sewn to the printed linen, knotted over each plait of the side members of the curtain and finished in four large tassels, two at each side. The purple and golden-yellow of the drapery design are recalled on the seats of the benches and chairs.

The furniture suggests the Pompeian manner of the French Empire, in its deep green glaze and sinuous legs as well as in its formal placement.

A fitting suggestion for the floor would be about six-inch square, black, marbleized rubber tiles or inlaid linoleum, with a circular, solid-colored rug of deep golden-yellow under the table.

## PLATE 38

### FORMAL EARLY AMERICAN DINING ROOM

The suggestion in this design is of a dining room treatment for a country house in which the architectural details are severely correct. Pilasters of grey marble with capitals of royal blue are most effectively placed in pairs on either side of the large window. On the opposite side of the room similar pilasters in pairs frame a fireplace of black marble. The walls are a light blue-grey and the doors a shade of royal blue, lighter than the capitals, with mouldings in grey and white. Wall fixtures have blue glass arms and crystal pendants, with bright yellow candles holding flame bulbs.

The hangings are of red armure with a small pattern, hung full and bound on the sides with a special galloon, and across the bottom a 9-inch fringe in red and blue, a formal effect being aimed at, above all.

The valance is of satin in the same color as the armure, made on a buckram frame and trimmed with a fringe of red and blue in three restrained curves. The valance is hung from a wood cornice painted red and striped with blue. The gold stars and circles on it are of stucco in low relief but these may be painted on in oil colors, with equally good effect.

The mahogany table is of Duncan Phyfe design. It has two pedestal bases and a wide apron of mahogany veneer. The chairs are of the same character and are covered with the red satin of the valance.

As a table decoration, gold flower holders with glass fruit and flowers, are suggested. A plain colored rug, in deep Van Dyck brown, with a toned border, placed over a small-patterned carpet, in deep blue and brown and covering the entire floor, is in keeping with the decorative scheme.

## PLATE 39

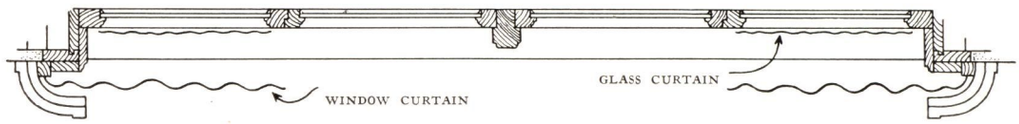
### NORMANDY DINING ROOM ADAPTED TO AMERICAN REQUIREMENTS

The decorative trend of our time is towards simplicity of form with increased color. Having searched through the Old World for models of the type of room here shown, decorators have collected many lovely old pieces from Normandy and other French provinces. Such woodwork is in ash, maple, birch and walnut, practically in their natural finish, with mouldings almost crude in their simplicity, accentuating doors and panels. This work has the feeling of Louis XV, without its overly carved type of decoration and its formal suggestion of royalty.

Cupboards of goodly proportions consist of a double-doored buffet with open-faced shelves above, some with double body, both having swinging doors; others with a series of small compartments all joined together. Corner cabinets are to be found that hold china and pottery and make use of waste space to advantage, a feature eagerly sought in America.

This plate shows a design for a Normandy dining room adapted to American requirements. The cupboard has two doors in the lower half, above which are open shelves, framed by a shaped moulding with a rather crude Louis XV ornament in either corner. The cornice is flat with a slight projection. A small corner cupboard is shown on the right, with a bowl in the Quimper style in blue, with bulbous, fluted sides.

With this scheme is shown an expedient for putting the modern, American room into the feeling of this French peasant period. The modern apartment window casing is often bad in design and may well be covered up by a new wood window box. This may be made either inexpensively, or elaborated by carvings and beautiful mouldings, as desired. Such a window box is shown in this design. The uprights are slightly curved to the back and have two sunk panels on each side. The over-cornice has a curved center arch with straight sides, to relieve the straight-topped cabinets and wall pieces. The window box should be made in one piece and set against the old trim of the windows. Care should be taken to have the uprights or ends wide enough to conceal the old wood trim and also to provide space for fastenings to hold the curtains in place.




SECTION THROUGH WINDOW BOX

CURVED WINDOW BOX

The curtains are of a pattern of rose plaid found on many old Normandy chairs and hangings. The edges are scalloped with bias taffeta, in the same rose color, each scallop being two squares wide. The valance is of plain silk rep, on a buckram foundation, and plaited with scalloped bottom. Its color should, of course, match the red of the checks.

The armchair shown is a good type of this provincial French style and is covered with a flowered, glazed chintz, quilted in rose thread; the outside of its back is covered in the rose plaid material of the curtains. The

side chairs to match may be covered entirely in the plaid material. The figured chintz on the armchairs gives a certain importance to them and overcomes any tendency to monotony in the decorative scheme. For a dining table, one with Louis XV, long, cabriole legs and a simple apron, may be used appropriately. Brass, copper and pewter may be effectively used for table service. China with the Quimper type of decoration and crude pottery of simpler Spanish origin would be effective also.

## PLATE 40

### DINING ROOM OF FRENCH PROVINCIAL INSPIRATION

This design suggests a delightful and comparatively inexpensive apartment dining room in the French provincial style, with walls of pale lemon-yellow and mouldings in darker tones of the same color. Over the windows are cornices of carved wood painted to match the color of the woodwork. The tie-backs shown are of carved wood. If it is possible to obtain them, metal scrolls of Louis XV design would better serve the purpose.

The curtains are of green-ground, glazed chintz having a diamond pattern of deep brown with alternating Chinese figures in red, blue and yellow. The blue of the figures is used for trimming, in either silk ribbon or glazed chintz, and lends relief to the yellow of the walls.

The furniture consists of a well-designed French provincial dining room suite of six pieces. The table has two drop leaves, so suitable for the modern small apartment dining room. The chairs have a wide splay-back and are good reproductions of old, rush-seat chairs. The cabinet at the right is a splendid piece, both in design and in finish. It is suggested that the inside of its upper portion be painted the same color as the background of the chintz; or a patterned, glazed chintz or wall-paper may be applied. If the latter idea is used, the entire shelf, both top and bottom, should be covered. In this way, color may often be imparted to furniture.

Plain rugs in deep green or raisin color are suggested for this room.

## PLATE 41

### DINING ROOM WITH CREWEL EMBROIDERY AS A DECORATIVE MOTIF

A dining room is suggested in soft tones of blue-green and brown, using crewel embroidery for curtains and as a painted motif for wall decoration. Such wall painting, of course, requires skill and involves some expense not justified on the score of economy. It is in the nature of special, individual decoration for those who choose so to indulge.

The walls are painted a soft linen-color, on which a series of mounds is built up, ranging in height according to their position in the room. Trees and flowers are placed as the wall space will allow, with the high points of the trees or bushes at the ends of long wall spaces; the intervals are filled with small flowers. Narrow panels should have just a spray of leaves. If any position on the wall is important a bird may be added there. The wall design should frame the most important pieces of furniture. An effective and less expensive treatment than painting in oil colors is possible, with the decorations painted on oatmeal paper in tempera colors, with a protecting coat of gelatin. The brush stroke should be short, resembling the wool threads of the embroidery. The woodwork is darker than the wall ground-color. The ceiling moulding may be striped in several of the colors used.

The valance design is embroidered on plain linen in tones from which the wall decorations are derived. Shaped wall-board forms a ground for the valance. A small moulding at the top is painted in the embroidery colors. A fringe of multi-colored wools is used across the bottom of the valance and on the curtains, to give both a more finished appearance.

The curtains are of the same plain linen, with a band of embroidery down the front and across the bottom and a large figure in the corner. Cords and tassels of multi-colored wools hold the linen tie-backs. Beige colored silk glass curtains come just to the sill and are hung on a separate rod by rings to draw. As already remarked, this is a special design.

## PLATE 42

### MODERN BALL ROOM OR NIGHT CLUB

In this plate is shown a modern ball room, or as it is now more commonly called and used, a night club, in which large spaces of plain but brilliant color are emphasized by figures above the eye level.

The walls are light green, with the panel mouldings shaded in a new blue. This effect is carried around the door trims and is a good framing color for the draperies. The baseboard is black and brown marble; it may be either real or marbleized with paint on wood. The coved ceiling is painted a deep blue and has small triangles in gold placed at irregular intervals. These are graduated in size, the smallest in the center with small circles of gold breaking these geometric patterns. The lighting fixtures are unusual in design. With the use of colored lights a charming effect may be created. These consist of a dome-shaped top of gold, hung from diamond-shaped pendants with links between, and a series of glass tubes etched on the inside, forming a cascade to a central point. The bottoms of these tubes are open and shed direct light on the floor.

Life-size figures in flat, plain surface modeling are finished in deep gold. These are placed on large, flat pedestals of black and green marble against the green panels. An unusual screen is shown behind the draperies. This is made of solid sheet metal in overlapping planes and forms a decorative screen where one is needed at this opening.

The draperies are in two colors of satin, double faced, and plaited into irregular folds sewn together and pressed flat. The curved line at the inside edge of these curtains is trimmed with small black tape, which accentuates the irregular effect of this line and breaks the straight line of the door. On the outer side a pair of deep blue velvet curtains are shown with a fringe at the bottom. Two tassels in blue, with ropes, decorate the upper part of the curtains and effectively contrast with the curtain material.

The chairs and tables are painted the deepest shade of the red-orange. The seats of the chairs are covered in deep blue velvet. This type of room should have a black and white marble or inlaid linoleum floor and might effectively be covered in places with a bottle-green carpet.

## PLATE 43

### MODERN TEA ROOM WITH PAINTED WALLS

The possibility is here seen of a decorative scheme developed from a printed fabric with definite complementary colors. This is a tea room and has for its basic motif the printed linen used for the window valances. This pattern is repeated throughout the room in different applications.

The scheme, of course, must be governed by the wall space, the position of the windows and the service throughout the room. The upholstered seats should, as far as possible, extend entirely around the room.

The walls above these seats are painted a light green but this color may be changed to golden-yellow or to a light shade of burnt sienna, according to the exposure of the room, but the lighter shades of either blue or green are preferable in a room of this type.

On the walls just above the upholstered seats are stenciled motifs. These patterns may be traced directly from the linen. Stencils cut from these tracings will make this decoration simple and easy to apply. A stencil should be cut for each color, using one definite stem or leaf as a guide for registering them in their proper places.

The woodwork is painted green and striped in mauve and blue. Golden-yellow may be substituted as a basic color and striped in vermilion and green, which would give a more striking effect, but would not have the coolness of color that the original suggestion shows, nor would it give the curtains their greatest effectiveness.

The valances are made of a 50-inch printed linen used the long way of the material, with the bottom cut in the wavy scallop line which is printed on the fabric. These valances are made on three-ply veneer forms. Under these valances are hung curtains of sheer sunfast gauze in a deep corn color, bound with green tape.

The wall seats are upholstered and the method of treating these depends upon the appropriation available. They may be made with loose cushions and heavy spring backs, giving maximum comfort and style. The covering shown is a striped rep, which is serviceable and may be had in a great range of color combinations. The colors in this rep should combine as many of the colors in the room as possible.

The color of chairs and tables will depend upon their arrangement and upon the amount of floor space available. If the room is large a single color may be used for the chairs, such as red, and the tables painted in blue with black tops. If the room is small or narrow the tables may be of assorted colors in red, blue, golden-yellow and black, with chairs to match each table.

If one or two walls have no window openings and need added architectural features, a decorative treatment may be constructed to produce a semblance of out-of-doors. Real window frames may be placed on the walls, with small sprays of artificial flowers and leaves. Electric lights shining up from below will give the desired effect.

## PLATE 44

### BASEMENT GRILL ROOM IN A HOTEL

Rooms partly or entirely below ground level that, consequently, depend more or less upon artificial illumination, present a special problem to the decorator and drapery designer. All colors in such rooms must be more intense than if they were to be seen by daylight, because artificial light is of lower intensity than sunlight and colors that have depth and vivacity seen in sunlight tend to appear washed out when artificially lighted. Consequently, fabrics to be used here should be tested under actual conditions.

Such a decorative problem is here presented, which depicts a basement grill room in a hotel. The inside plaster walls are of a golden ochre, which has high light-reflecting properties, and the outside, wood wall, shown in the color plate, is treated in the same color, enameled and glazed. The windows have heavy, hammered lead bars carrying wavy, translucent panes, with rondels of deep bottle-green.

The draperies are simple and rich, as befits a room of this type. A brilliant, 50-inch glazed chintz with a large, prim floral motif extends across windows and door in a simply scalloped valance extending to a line level with the top of the door. The curtains themselves are of plain glazed chintz, of the same color as the ground of the valance material. Valances and curtains are edged with a narrow black gimp which definitely outlines the whole drapery design. The valances are mounted on a heavy wall-board, so they will lie flat and not distort the floral pattern.

Furniture of simple lines, in dark oak, contrasts effectively with the wall color. Chair seats recall the deep red of the draperies. Here, in place of glazed chintz, a heavy corded rep would probably give longer service. Small lamps with deep red bases and golden-yellow shades, on a white damask tablecloth, complete the accessories. Green or deep blue is suggested for the table service and glasses.

## PLATE 45

### COLORFUL, WOOD-PANELED HOTEL DINING ROOM

An effective, formal treatment is shown in this design, for a group of three circular-headed windows in a hotel dining room.

The fabric used is a sunfast damask in copper and blue, a color combination suggested for a north or east exposure and one possessing high brilliancy at night. The copper color of this damask should be of a light enough shade to reflect effectually the illumination of the room.

If the windows are not recessed, the valance is made on a curved valance board, securely attached to the wall, the bottom of which is scalloped to conform to the pattern of the curtain fabric. The face of the valance is padded with canton flannel and the back is lined with cream satine. If the backs of these curtains show from the street, a small figured armure or damask should be used for lining. Tassels and rosettes help to break the plain surface of the valance and lend elegance to the ensemble. The curtains are caught back by tie-backs, high up, to the lower corners of the valance, to admit the most daylight.

The furniture used is of a Pompeian-green finish, with copper-colored leather seats. Black or a walnut finish may also be effectively used for this furniture. Lamp shades, in copper color with blue and green stripes, provide a tie-up with the color scheme for each table.

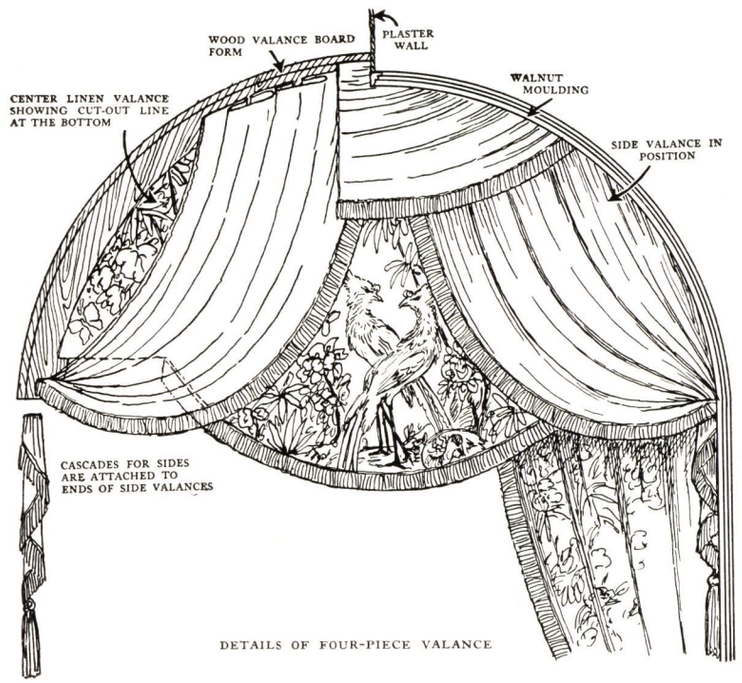
The upper portion of the wall should carry some of the blue and green of the curtains and furniture, over a light copper-colored ground. This is effected by striping the mouldings of the room-cornice with these colors.

## PLATE 46

### FORMAL DRAPERY FOR HOTEL DINING ROOM

This design portrays a suggestion for summer window treatment in a hotel dining room. Many first-class hotels in the spring change from their heavy silk curtains to lighter, more colorful fabrics. This gives freshness to the room, while the winter curtains are cleaned and spared from the dirt blown through open windows and the fading effect of the summer sun.

The curtains shown are of a wide printed linen with a very long repeat. They should be lined and interlined and hung very full. The color plate shows a plain fabric valance, with a second valance of the curtain material. This arrangement overcomes the effect of a colored valance superimposed on a figured material and makes a complete unit of curtains and valance. The material suggested for the valance is a dull taffeta, but a fine quality of rep would be much more durable and may be used instead.




DETAILS OF FOUR-PIECE VALANCE

In making these valances a valance board is first cut to fit the window and the entire valance made complete on it and then hung in place. Of course, this rule may not always be followed, but the most successful draped valances are made on a definite form and then hung in place.

Four different pieces compose the valance. These are placed on the valance board. The curtains are hung from the back by means of hooks. This allows the valance to hang straight. The valance of the printed material is hung almost straight and cut as shown on the sketch above. The draped valances are hung over this and are attached to the lower end of the valance board. The plaits of these pieces are folded, one upon the other, and sewn in place. The cascades at the side may be applied as single pieces under the side valances. The top piece of the valance should have only a small amount of fullness because the folds run horizontally and if not kept flat will protrude too far out over the side pieces. The entire window treatment has a fringe of colors taken from the linen.

## PLATE 47

### MODERN BED ROOM IN GREY, BROWN AND GOLD

Embroidered voile, suggested for the curtains in this design, has only recently become available and many modern drapery schemes have already been created with curtains of this material and without any other window decoration. Most of these embroidered drapery tissues are in silver or in silver and gold silk, embroidered on the sheerest voile. The one here shown has diagonal bars of gold silk thread and scrolls of silver-colored thread in the middle of the material.

The method of draping follows the modern trend, in that there is one large curtain covering two of the three windows, which draws up to the left, while the curtain of the third window hangs straight and is rigged to draw back against the casing to the right.

The walls are painted a soft fawn grey, with columns and recesses painted a deeper tone of the same color and the ceiling tones much lighter than the walls. Black marble striped with grey is used for the baseboard.

The bed, painted an ox-blood red lacquer and outlined in ebony, reflects the Directoire period. The head and foot-boards are upholstered on the inside with purple velvet. The bed-cover is of crushed plush, which is used extensively with modern furnishings, is soft and resembles mottled fur. It is especially effective in relieving any possible harsh lines of the furniture. The top line of the bed-cover is piped in purple velvet, and cascades are shown on the foot end. A roll bolster pillow is shown across the head of the bed, covered in purple velvet, and this also has cascades hanging from the center of each end. The bed is placed on a daïs of grey carpet; it is suggested to cover the entire floor of the room with this same carpet.

The over-curtains are of changeable taffeta in brown and mauve, forming a fine complementary color to the purple velvet and the ox-blood red lacquer of the bed. The valance consists of three sets of taffeta ruffles sewn

together at the top, from one heading. Each ruffle should be attached separately to the top shirring at the rod, to give a greater sense of fullness. This ruffled effect is again introduced at the bottom of the curtains and sewn to the curtains at the tie-back line, producing a relief from the otherwise long, straight lines of these side hangings.

The cabinet to the right has panels of bird's-eye maple stained a warm gold; the framework is lacquered in a lighter tone to match the bed. The mirror above the cabinet has a frame of gold, with the side planes of lacquered, reflecting the same color from the draperies.

A small dressing-table chair is covered in gold satin, carrying into the room the color of the embroidery on the voile curtains. This gold satin, with the addition of the purple velvet, is suggested as upholstery for any other furniture that may be desired in the room.

## PLATE 48

### MODERN BED ROOM IN VIVID COLORING

This design shows an interesting arrangement of a one-tone wall and woodwork, highlighted by a striking wall decoration, in a series of geometric figures in mauve, orange and red, in which a great deal of the wall color has been introduced. The motifs are so drawn that the larger overlap the smaller, giving the wall a sense of perspective depth. The naturalistic flowers to the right relieve the stiffness of the conventional patterns.

The curtains are of lemon-yellow gauze, ruffled and trimmed with purple ribbon and made in an individual fashion. The ruffled valance over the top breaks the curve of the window and forms a smart finish for this type of window. The entire design is outlined in purple ribbon.

The bed is shown on a daïs covered with the same carpet as is suggested for the floor. The bed is of rosewood, with an inlay of green-dyed wood in a leaf pattern on an ebony background in the head-board. Ivory

is used as an inlay; and the finials on the head and foot-boards are of deep-toned ivory. The chair to the left is a familiar model of modern art, built long and low, and is shown in green enamel covered in mauve silk. The chair at the right is another popular model, made of rosewood, with a round cushion covered in a series of blue, green and salmon ribbons sewn together.

## PLATE 49

ULTRA-MODERN BED ROOM IN LEMON-YELLOW, CERISE AND BLUE

Two distinct features are represented in the design of the furniture in this scheme. One is the swan pattern from the Empire style, with its long, slender neck and wings; the same suggestion of wings is introduced into the feet and base of the bed and dressing table. The other is the oriental feeling introduced by the low dressing table and the large mirror typical of the Japanese make-up tables of the Geisha girls.

Many of the modernistic designs have a tendency towards the oriental, and as the oriental has taught us simplicity and the use of plain surfaces accented by a few well-designed pieces of pottery or bronze, so modern art is eliminating overly-decorated, fussy interiors as not in keeping with modern living, and substituting broader color surfaces, instead.

The walls of this room are pale lemon-yellow, almost white in effect, with the recessed panels of darker yellow. This color is a splendid foil for the brilliant acid colors of the modern palette. The baseboard is of polished silver; its concave moulding gives a brilliancy to the floor line. The window treatment is unusual and shows the possibility of combining into a single unit two windows with a wide space between them. A decorative gazelle set on a curved line between the two windows, is a continuation of the curtain pole. A detail of this arrangement is shown on the drawing. This decoration is, of course, not available as a stock pattern and will have to be made to order, as will also the bent, wrought iron rod for the curtain pole. However, no great expense is here involved.



ELABORATE DRAPERY FIXTURE IN WROUGHT IRON AND BRASS

The gazelle should be made of brass, highly polished. If this is not possible because of expense, it may be made of wood, well finished and gold-leafed, then highly burnished to give the effect of metal. The iron rod is square and has a double-angle fold at the inside of each window, which gives the center curve a slight projection over the rest of the design. The pole-ends may be of carved wood, painted in high gloss enamel. Curtain rings, painted cerise, are made of wood with small flat beads over the curtain pins, to conceal them from view.

The over-curtains are of a toile in modernistic pattern, a soft satin with a diamond in deep blue, cerise and yellow, also introducing a lighter blue. These curtains are bound with cerise taffeta ribbon, the inside edge following the sharp points of the diamond pattern and finishing at the bottom in a wide straight band. A smaller ribbon is used for the outside edge and across the top between the rings. In making these curtains, it should be remembered that the pattern is important. There should be a very small amount of fullness so that this pattern is strongly accentuated in the design and not lost in the folds of the material.

The glass curtains are of sheer blue gauze or a dyed marquisette and hung across the entire window, hanging on the same hooks, back of the over-curtains. They are bound across the top, the same as the over-curtains,

thereby carrying the same line across the entire window. The same ribbon also follows down the draped sides of the curtains and is again used to hold them back at each side of the large mirror. Looped up to a point behind the mirror, the long swinging lines form the two curtains and the dressing table into one decorative unit and disguise the separate windows.

The bed is in keeping with the modern spirit of the room. Its foot-board has two swans with wings meeting in the center. The two tones of blue enamel bring out this form effectively. The head-board has a long, sweeping curved line, accentuated by a two-tone color effect, and its out-side edges have small swags down the sides. A simply tailored bedspread is shown of cerise taffeta, on which no trimming is suggested. Moiré silk may be used, if a light pattern is desired. The chair at the right carries the same swan design and may be covered in the moiré taffeta to match the spread. The red bench counteracts the monotony of too much blue.

Rugs for this type of room should be dark in color and without pat-tern. A deep bottle-green or purple is suggested for a carpet which should be allowed to cover the entire floor.

## PLATE 50

### MODERN BED ROOM WITH NOVEL LIGHTING

The novel feature of this bed room is the unusual lighting effect pro-duced by two flat cases, set at angles, from floor to ceiling, on either side of the bed and also on either side of a central panel on the opposite wall of the room. Divided into diamond-shaped panels in green and orange glass outlined in black, these lighting fixtures give the room a warm glow of diffused light. The method of hanging the bed canopy of stenciled linen, between these illuminants, is unusual. Its top is plaited and a cord sewn across each plait and up over a gold pin at the ceiling line. The bottom of this hanging is finished in a wide green linen fringe on a yellow and orange gimp. It forms the most striking color feature in the room.

On the window, curtains of orange gauze cross at the top. The headings are sewn together and shirred on a single rod. To secure this severe line of draping, a small painted slat is attached to either side of the window casing. This holds in place the straight folds of the curtain.

The bed is effective, having a gold base and the head and foot-boards of paneled veneer inlaid with curved lines of brass. Black and white marble is shown on the top of the head and foot-boards. The night-table is of the same design as the bed and holds an unusual wrought iron lamp with a red shade and green glassware. A chair with rosewood legs is covered in yellow-green velvet. The furniture in this scheme is another example of the lavish expenditure involved in much of the modern interior decoration, which gives an effect of such rich simplicity, but involves numerous refinements of workmanship and costly materials.

Owing to the amount of pattern in this room, plain rugs are suggested as the most effective floor background for the furniture.

## PLATE 51

### ULTRA-MODERN BOUDOIR WITH NATURALISTIC WALL DECORATION

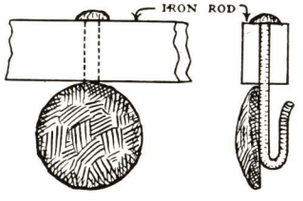
The trend towards freedom and simplicity in decoration and in furnishing is gaining momentum. A few short years ago the design suggested in this plate would hardly have found acceptance save, perhaps, among theatrical folk. Today there is a considerable popular interest in its type.

The walls of this modern boudoir are painted in flat ivory and the trees and ground in gold or a warm yellow. After the furniture has been selected and, in imagination, placed, the wall spaces to be decorated should be carefully studied. Decorative trees are here made to form arches for mirrors and for other wall pieces. The schematic colors chosen should first be definitely spotted and not scattered around the room. The two large birds over the red mirror, for instance, are placed to give contrast and unite

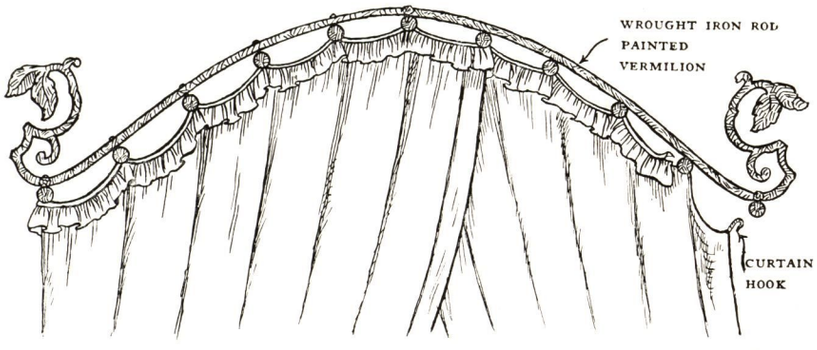
the color scheme of the wall shown. The ceiling has been suggested in light blue and gives a charming suggestion of sky for the gold trees. The doors are in gold and the baseboard marbleized in tones of green and black with a bit of brown-gold through it.

The curtains are of heavy vermilion velvet trimmed with blue taffeta and a black velvet ribbon on the inside edge. The manner of hanging them is unusual, with one curtain holder higher than the other. This gives a pleasing broken line corresponding to the free treatment of the wall.

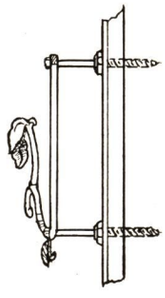
The rectangular, wrought iron rod from which the curtains hang forms an arched top over an otherwise stiff, horizontal door opening. This rod is attached to the wall by three heavy, round-headed bolts anchored in the wall. The curtains are hung from the rod by concealed pins attached to the




FRONT AND SECTIONAL VIEWS OF CURTAIN HOLDERS SHOWING METHOD OF ATTACHING TO IRON ROD




WROUGHT IRON ROD WITH CURTAIN ATTACHED



SIDE VIEW OF WROUGHT IRON ROD SHOWING METHOD OF SUPPORT

backs of hammered iron buttons and drilled into the curved, wrought iron rod. The entire fixture is painted the bright vermilion color of the curtain velvet; if added color be desired in this wrought iron curtain rod, the leaves at either end may be picked out in blue, black and gold.

The tie-back holders are of carved wood decorated to match the cornice. Sheer gauze curtains of gold hang underneath and are bound with velvet ribbon. These are made longer than the height of the window and draped back as shown.

Furniture for this type of room, of course, closely follows the modern trend. Upholstered pieces may be covered with black velvet, relieved with pipings of bright colors. The frames of the furniture may be painted in the various colors of the room. A suggestion for other materials is shown on the bench, which has a blue and black striped velvet covering.

Floor coverings should be extreme in effect; a black and white velvet carpet in squares would add the final note of smartness. Purple or gold are alternative colors for the carpet.

## PLATE 52

### AMERICAN ADAPTATION OF SPANISH BED ROOM

This color plate shows an unusual treatment for a bed room in a style that is suited to the warmer, southern climate. In the Spanish home, from which this design is adapted, windows are never large nor decoratively important but may be treated interestingly to bring them into accord with colorful decorative furnishing schemes suitable to American requirements.

This bed room has tinted, rough-finished plaster walls. The recess for the beds forms a pleasing background for their brilliant head-boards. The upper part of the bed recess has four family portraits in soft tones, framed in mouldings of blue and gold with a checkered pattern. The lower section behind the beds is treated in a painted, tile effect. Old tiles for this purpose

can sometimes be found that are colorful but paint or paper is suggested for its softness and color pattern. The base-board and ceiling are painted in a combination of colors taken from different parts of the room.

The beds are built up of a series of mouldings first painted a deep red then overglazed in gold, allowing the red to shine through. Their head-boards are deeply carved. Bedspreads of green taffeta or rep are made plain and hang down the sides. To carry out a scheme of this Spanish type, it is, of course, not essential that such ornate furniture be employed as that shown. Good stock patterns of suitable design can be found within reason-able limits of cost.

The method of hanging the curtains is characteristically Spanish; it is also to be found in smart Mexican homes. The curtain fabric is a printed linen with panels of dancing figures and borders of flowers on a green ground.

As already noted elsewhere in this book, some printed linens have a central motive which when folded into plaits is lost. It is here suggested that the plaits be placed on either side of the curtain and the central motif hung flat. The tops of the curtains have rings sewn on at intervals and from these to the pole rings depend lacings of heavy green cords. These cords should be securely tied at intersections so that they do not allow the curtains to sag. This can be done by laying the curtains flat on a work table and securing the curtain rings at the proper distance from them. Then the cords may be stretched taut and securely tied.

A wide band of gold rep runs around all four sides of each curtain, with a small insert of blue glazed chintz on its inside edge.

Glass curtains for this type of room should be selected only for their usefulness. Venetian wood blinds are often used in place of glass curtains, or wood shutters attached to the outside of the wall. Either gives ventila-tion and desired protection from the sun. A coarse-mesh net may be used if privacy is needed, or theatrical gauze, but the simpler the treatment the more it will be in keeping with the decorative scheme.

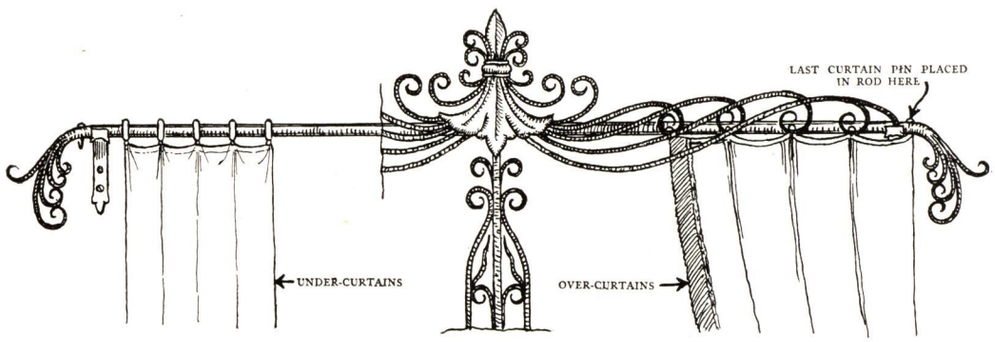
## PLATE 53

### A BOUDOIR INSPIRED BY A MODERN SCREEN

The modern trend in decoration, with wrought iron and metallic finishes for furnishings, is reflected in drapery fixtures in scrolls and curves of such lightness that they no longer seem to be of metal.

This design shows a boudoir inspired by a modern screen. The deep blue background of the screen is recalled in a wrought iron grille and slender canopy over the curtains. The scrolls of this canopy are made of the slenderest Swedish iron and taper to points at the ends of their rounded curves. The central motif and the pole-ends have the same graceful curves. The main grille is held in place by a central support securely screwed to the wall. The ends of the grille are fastened into the curtain supports at either side and the scrolls welded at intersections. The base of the central supporting member is a holder for flowers, ivy or ferns. Only a few years ago wrought iron drapery fixtures of this type had to be made to order; now they are available in considerable variety; if not in stock they may be ordered from a catalogue.

The over-curtains of silk damask in a modernistic pattern, are hung




METHOD OF HANGING OVER AND UNDER-CURTAINS

from the grille. Each scroll has a small hole at the bottom through which a special pin is inserted and the end bent up so that it forms the curtain hook. The trimming consists of a fringe in blocked colors to harmonize with the room colors. There is a small tape binding at the top; a more elaborate effect may be obtained by using the fringe at the top also.

Green, taken from the screen, is used for under-curtains. These are hung from a rod of wrought iron with large rings and are made to draw. They may be of sheer voile, of chiffon, or, if more privacy is wanted, of a heavy, silk rep or taffeta. The arrangement of these curtains is effective, using the central curtain as a background for the wrought iron trellis.

The walls are painted a cold, steel-blue, as a complementary color to the entire scheme. A sofa in deep orange-red lacquer, covered in sea-green velvet and a painted wrought iron mirror, complete the scheme.

## PLATE 54

### BED ROOM INSPIRED FROM NORMANDY

An American adaptation is shown in this plate of a Normandy bed room, in which the furniture supplies the inspiration for the draperies.

The bed originally formed the face of an alcove. A more modern effect has been achieved by making new bed-ends to match the side and by placing the other side against the wall. A box-spring and mattress are set high, inside the bed, to give the effect of the old feather mattress.

The walls may be treated in either sand plaster or painted in cream and glazed with a combination of yellow ochre and burnt sienna, with a little raw umber to grey it down. The umber should be put on thin and stippled, giving an uneven surface to the plaster, and darkened with clear raw umber and turpentine in places. The ceiling has hand-hewn beams of walnut or maple, glazed down. The baseboard and window trim should be of the beam wood. The standing woodwork should look like the furniture wood.

The curtains, for the windows which have leaded glass with iron or bronze fittings, are of rose and blue checked gingham or may be carried out in a woven material of the same pattern. They are bound with a blue-green edge having a rose ribbon on the inside edge, which definitely ends the checks and gives the curtains a more finished appearance. The plaited headings of the curtains may be hung from a rod with rings or they may be attached to the wood cornice support behind the valance.

The valance is made on a buckram frame held in shape by a wood support at the top. The fabric covering may be either glazed chintz or plain rep in blue, to match the curtains. The back of the valance is lined with sateen and has a flat band of sateen sewn to the back of the valance, which is tacked to the wood support, allowing the valance to be taken down easily.

Rose tape is used to outline the valance panels. It is advisable to get a tape with a running thread through the outer edge such as is found in furniture gimps, so that it may be formed into rosettes at the ends. The valance is bound on the bottom and sides with blue-green silk, or a fine-ribbed rep may be used. A rose, moss gimp finishes off the top.

Rose chintz or rep is used for the bed curtains hung from rods on the inside of the canopy, tied back and falling outside the bed rail. The bedspread and pillow-sham are of the window curtain material, lined with a heavy silk or sateen and bound in blue silk ribbon.

A Normandy chair with rush seat is shown before the window and a Louis XV commode stands at the head-end of the bed. As is done in Normandy, a deep chest is placed at the foot of the bed. A dark blue or dark brown rug would be an appropriate, decorative, floor covering.

The outstanding quality of the eighteenth century peasant decoration of Normandy is its frank simplicity which, at times, seems almost severe, bespeaking, no doubt, the well-known frugality of the French agrarian class. In its adaptation to American use, it seems desirable to relieve this quality of austerity, which is what this design attempts to do.

## PLATE 55

### IN-SWINGING WINDOW DRAPERY IN A SPANISH-TYPE BED ROOM

A way to treat an in-swinging window or door with a curved top, where there is no wood casing to which to attach draperies, is shown in this color plate. Many architects today are eliminating wood trim on doors and windows for the sake of economy. The problem then arises of finding an effective way to handle the draperies on such openings.

In the treatment shown the draperies are attached directly to the window. The tie-back forms part of the curtain rod. This rod consists of a brass tube, one end of which forms the tie-back, covered with a pressed metal leaf, while the other end at the top-center of the window has a smaller leaf applied as a finial. A twisted, wrought iron rod is wound around the brass tubing and from this rod small scrolls depend, on the ends of which are drapery hooks covered by rosettes.

The curtains are of printed linen in a Spanish design. The same material is again introduced in a wall panel over the bed. The curtains are trimmed with a full, wool, brush-fringe in blue, red and purple, and finished at the top with a red ribbon. The under-curtains are of cream pongee, made to draw up to the sides. The addition of a gold tassel at the inside edge gives a finish at this point. It may be heavily weighted, also, to draw the curtains down when closing them.

The printed linen, wall panel deserves attention. The purple of the background of the panel is recalled in the bedspread. The red and gold of the linen have been suggested in both fringe and galloon, while solid red tassels, looped over a turned walnut pole, hold the panel in place.

The walls are rough sand plaster, stained a deep buff, with woodwork in natural walnut. The furniture is of walnut with panels of veneer. Wrought iron decorates the lower part of the dressing table as a stretcher. A piece of Spanish pottery forms the base for a bedside lamp, with a

parchment shade decorated to match. The same pottery is again used on the dressing table. Wall fixtures of old gold, with parchment shades carrying a note of the blue in the linen, are suggested as trimming.

## PLATE 56

### FORMAL BOUDOIR IN LAVENDER, BLUE AND YELLOW

This plate shows a formal boudoir in blue and lavender, with a dressing table between two windows. The combination of the blue skirt of the table, with its lavender cascades and little puff valances, emphasizes this piece of furniture and, at the same time, decoratively connects the curtain designs of the two windows and makes them look at home with the seating furniture. This problem is frequently encountered.

The plastered walls in a light, golden yellow are of complementary color value to the draperies; the woodwork has been glazed in a deeper gold.

The valances of this drapery design require some explanation. They are of brocaded taffeta with a lavender, striped ground in blue and gold with green leaves. Over this brocaded taffeta are hung small puff valances of plain lavender taffeta. Cascades down the sides carry this tone to the curtains. The bottoms of the valances are trimmed with three rows of ribbon—a wide band of blue ribbon with a narrower edge of green on one side and cerise on the other. The curtains of plain lavender taffeta are made full and should be well interlined to give body to the material. The tie-backs are of blue ribbon trimmed on the bottom with the cerise ribbon and at the top with the green, ruffled ribbon. A rosette of blue ribbon, bound on the outside edge with the cerise ribbon, finishes these tie-backs.

There are many varieties of draped dressing tables, with varied arrangements of drawers and methods of draping. The one illustrated has two arms across the front which open, revealing two sets of drawers down the sides and a small cosmetic drawer in the center. Such tables may be painted to match the fabric or they may be stained to harmonize with the

furniture in the room. The top of the table should have a pad made of the plain lavender taffeta covered with a piece of plate glass, under which may be placed piece-lace covers or flowers of French ribbons harmonizing with the rest of the color scheme.

The chaise longue is covered in plain blue rep piped with green, and the chair to the right is covered with lavender velvet.

## PLATE 57

### BAY WINDOW WITH RADIATOR COVER AND SEAT

This plate shows corrective treatment that may be given a recessed, triple window with a drop in the ceiling line of 3 or 4 inches and a long radiator filling the lower part of the recess.

In decorating this room the problem is not to try to subordinate the architectural defects by forcing them into the background but so to treat this bay that it becomes an attractive central motif. The radiator covers and book-shelves are built as a unit. The center cushioned seat gives coziness to the group and breaks the straight line of the sill. It is suggested that walls and woodwork be painted a light cream, and brilliancy be given the window group by painting the window trim and casings a light emerald green. A wood cornice has been used to conceal the drop in the ceiling of the recess. If painted the same color as the walls, with the lower members painted green, this cornice will tend to break the wide expanse of moulding. Several small members of the cornice, top and bottom, have been striped in mauve, to recall the dominant color of the draperies.

The over-curtains are of semi-glazed chintz, in a grey mauve background with outlined leaves in clear mauve of a darker tone, and green bowls with black bases holding white calla lilies. These curtains are trimmed with green, glazed chintz, scalloped over a mauve ground. A double scallop is shown on the tie-backs. A note of orange is suggested in the ruffles and rosettes of the tie-backs.

Gauze curtains in a soft orange color are made to draw across the entire opening. The color scheme shown is for a north or west exposure but if the room has plenty of sunlight, soft mauve gauze fabric is suggested for the draw-curtains. Window shades are of cream Holland cloth striped in green, the bottoms scalloped and trimmed with a mixed fringe of orange, green and mauve.

A chaise longue is shown at the left, covered in a pin-striped rep in soft orange. Green and mauve striped materials may be used with good effect on other pieces of furniture about the room and it is suggested that an upholstered chair be covered in the figured chintz of the curtains. This chair may be placed on the other side of the room away from the curtains, to balance this strong color accent.

## PLATE 58

### GUEST ROOM IN YELLOW, GREEN AND LAVENDER

Here we have a painted bed room suite, with the same color scheme and design motif carried out in a painted wood valance for the windows. The walls are tan and the woodwork a shade darker with stripes in lavender and gold. The window has a deep recess with a radiator beneath covered with a cushioned window seat, an arrangement common in many old houses that are constructed with solid masonry walls, furred out on the inside, to prevent "sweating" during the heating season.

The valance is made of three-ply or five-ply veneer, according to the width of the window. The valance is placed just inside the face of the window trim and is fastened with angle irons to the sides. A line of color finishes the wood valance at the bottom; if a raised effect is desired there a double-headed gimp may be used instead, blind-tacked and glued.

The curtains are of lavender sunfast material, either rep or light gauze, and have a green ball-fringe with gold in the headings. The gold is here

used as a complementary color and is repeated in the decorations on the furniture and in the valance.

The dressing table, mirror and bench are stock patterns and may be had in many color schemes. A colorful lamp and shade harmonize and give emphasis to the desired note of gold in the room.

## PLATE 59

### SIMPLE BED ROOM CURTAINS IN NET AND TAFFETA

The scheme suggested in this plate shows a simple window arrangement that at once suggests airy lightness. The dressing of the window does away with the necessity of any over-curtains, and, with the aid of a decorated Holland window shade, makes a simple, complete, inexpensive and interesting drapery treatment.

The curtains are of cream net with a wide band of soft taffeta ruffled down the front and across the bottom. The ruffle should be shirred full, to give it the softness needed. Tie-backs are of the same ruffled taffeta and have a wider heading at the top than those used on the curtains. A narrow band of buckram is covered with the taffeta and forms a foundation for the tie-backs.

The valance is made of the yellow taffeta with a four-cord shirring at the top, behind which a pocket is sewn in to go over the rods. The bottom of the valance is scalloped and has the same ruffling as the curtains. A small double ruffle finishes the top of the valance-board.

A maple armchair with a rush seat has been selected to go with the maple, Hepplewhite chest of drawers. This gives an Early American suggestion for furnishing the room. A salt-and-pepper carpet completely covering the floor would be in keeping with the scheme. Two or three good-size hooked rugs might be placed over the carpeting to harmonize with the Early American furniture.

## PLATE 60

### COLONIAL BED ROOM IN GREEN AND GOLD

This plate offers a simple and inexpensive decorative scheme, on Colonial lines, for the small bed chamber in the country or suburban house or in the city apartment. The room has but one large window towards the south. The wall color is consequently made a cool green in a two-tone latticed paper, a contrasting warmth being introduced by means of the gold taffeta draperies on the window and on the small Colonial-type tester-bed, both window and bed being again brought into color-touch with the walls by green taffeta ruffles and bedspread, while the upholstered chair is covered in a Normandy, striped, printed mohair, an effective foil for the patterned wall-paper. The bright, little English flower gardens in the pictures aside the bed, give that piece a decorative emphasis which it deserves as the principal furnishing feature in the room.

The bed is in maple, the tester with its finials being repeated in the valance of the window drapery, a simple but effective decorative expedient which does much to unify window and bed in the ensemble. The curtain material of the valance has been shirred on a cord and tacked on the back of the arched, maple moulding. The curtains themselves are hung on rings by pins from a metal rod behind the valance, the whole construction being fastened, in the usual way, to a board nailed to the crown of the window trim. The trimmings of curtains and bedspreads are simple but rich, the same green taffeta silk being used in both places. The amethyst, glass, curtain tie-backs and the cascade attached to the pillow are added touches of refinement which are decorative though not necessary to the scheme.

For the floor, rag rugs in several shades of green and mauve would be appropriate; with such rugs in mind the baseboard and wood trim in the room have been painted in a light shade of mauve.

This decorative scheme has wide application, because it is possible of

execution in any small bed chamber that is entirely devoid of architectural features. On this account the decorator has a free hand in composing the scheme as to wall treatment, furniture selection and drapery design.

## PLATE 61

### BED ROOM DRAPERY FOR AN IN-SWINGING CASEMENT

A cool, lavender and grey, striped wall-paper, is tied decoratively to the woodwork with a darker tone of the same color. The curtains are of glazed chintz with quaint bouquets of set flowers on a grey ground. These curtains are trimmed with ruffles of accordian-plaited voile or soft silk, in blue, with an outside edge of mauve taken from the flowers in the chintz. The headings of the ruffles have bright cherry-red ribbon. These ruffles may be shirred instead of plaited but plaiting is a little more tailored and gives the curtains a crispness similar to the glaze of the chintz.

The valance, in two sections, one fastened to each in-swinging casement sash, consists of two rows of ruffles of the same material as the curtains, one blue, the other a bright red. These ruffles are sewn to a buckram foundation, covered in blue material and then hung on each window separately, with a divided, blind, wood-cornice held to the casement sash by small angle irons. The two sections of the valance should have a small space between them for play of the windows and should have about a 2-inch return on their ends, to allow for curtain rods inside them. The outside edges of this divided cornice should not extend beyond the window casings but should be set in about three-quarters of an inch to give it moving space when the sash is entirely open. This space, when the window is closed, will be well covered by the ruffling.

The buckram valance foundation should be just deep enough to give support to the second valance and not allow it to sag under. The second valance must be set far enough under the first so that the covered buckram does not show. The resulting effect is simple but smart.

## PLATE 62

### MODEST KITCHEN WITH DINING NOOK

Due to the need for economizing in labor in the small home, and to restricted space in the small apartment, the kitchen has usurped some of the functions of the dining room. Consequently, the kitchen has taken on importance in the decorative scheme of the home, which is expressed in an increased use of color on floor and walls, and in furniture of kitchen utility.

This design shows a modest kitchen in a cottage. The most has been made of very simple and inexpensive decorative resources, to produce a clean and attractive kitchen, with a small nook for conveniently serving simple meals. The only extravagant features are a tiled floor and sink-back. Elsewhere the walls are painted in a sea-green oil color. By striping, in blue and orange, the plain faces of the nook-benches, table standards, wall panels, as well as the room cornice and dish closet, the fixtures and furnishings take on a surprising interest.

A rubberized plaid gingham, in one-inch squares of yellow and red, determines the color scheme, which has been carried over into the dining nook, chair and shelves of the dish-closet. A plain, blue rubberized gingham is used for trimmings.

The windows are very simply draped with tie-back curtains with serrated valance. For glass curtains blue, dotted Swiss muslin is drawn over the sash on rods at top and bottom, and tied in at the middle with a band of the checked gingham, covered with a rosette and buttoned at the back.

This decorative scheme is so simple that any woman with no special talent for needlework can easily carry it out as shown in the color plate. She may need a carpenter to set valance boards over the windows to which to fasten the curtain valances.

For the table cover a blue oilcloth of good quality will be found advantageous and an imitation leather for the seat cushions.

## PLATE 63

### SINK AND REFRIGERATOR SIDE OF A MODERN KITCHEN

This decorative scheme shows how important a room the modern kitchen sometimes becomes. With the advancement of science and the development of labor-saving appliances the kitchen is no longer a hot, steaming room set aside for servants only. Instead, it becomes a decorative part of the house for family and guests, to be seen, not hidden.

The many electric conveniences for freezing, cooking and washing, with their simple, clean-cut lines, have made it possible to decorate the kitchen with all the charm of a living room.

In this kitchen the walls are painted a light salmon orange. Mouldings of French provincial feeling are painted a shade darker in the same color, but tending to orange. To give brilliancy and a good background for the colored dishes and glassware, the backs and shelves of the cabinets have been painted light blue. Orange glazed chintz on the shelves has been scalloped with blue tape.

The electric refrigerator on the right is finished in green with white panels, and decorated with sprays of flowers taken from the design of the curtain material. The same decoration is again introduced on the door panels of the cabinet. A modern sink, with electric dish-washing attachment, is finished in green, matching the green used elsewhere in the room. Blue enamel stool and chair complete the color scheme and carry into the room the background color of the curtains.

The curtains are of printed cretonne with blue background and sprays of vari-colored flowers carrying the tones of the room. The curtains are trimmed with the orange, glazed chintz used on the shelves. The valance of green glazed chintz, recalls the color of sink and refrigerator. Plain, ruffled marquisette glass curtains tie in the center.

Green and orange dishes give the scheme a note of color enhanced by the brilliancy of the colored glass bottles on one of the upper shelves. Green and black marbleized linoleum is suggested as a floor covering.

## PLATE 64

### MEXICAN ADAPTATION OF A SPANISH KITCHEN

In this decorative scheme is shown the use of modern conveniences in an old setting. The fireplace of the original kitchen has been built up and the colored, enameled gas stove set into the hearth. Many combinations of colors are now to be had in these stoves which may be incorporated in the color treatment of the kitchen.

Here the woodwork has been painted three shades of green. The sink is faced with terra-cotta-colored tile outlined in highly glazed black tile. The hood of the fireplace has supports of California redwood, and a band of the green cornice moulding of the woodwork finishes the top. A fan ventilator is placed under the hood of the fireplace to remove the odors of cooking from the room. Old copper kettles and cooking utensils hung in the fireplace give a decorative accent and are handy to the stove. Bottles of good design and color are plentiful and may be placed atop the cornice. Dried chili peppers and colored corn are hung in the sides of the fireplace to give an effect of livableness in keeping with the scheme.

In selecting curtains for this type of kitchen the location of the windows will have a great deal to do with the color and design of the fabric. In the Western or Southern states it is possible to get some of the charming prints of crude design used by the Mexican women for dresses. These come in brilliant reds and yellows with good accents of black or green and in small patterns. The curtains shown in this plate may be either of brilliant yellow cambric or of light-weight sunfast, edged with a tape the color of the tile. Instead, green or red curtain material may be employed, according to the amount of color to be emphasized. The valance shown is severe in

design, and shallow so that it may not obstruct light. It is made on a wall-board foundation and trimmed with the same tape as are the curtains. A linoleum-covered floor in solid black is suggested for this type of scheme.

## PLATE 65

### MODERN BATH ROOM WITH GLAZED WALL-PAPER

In this bath room a naturalistic, glazed wall-paper is used above a green tile wainscot with gold border. The paper, having a glazed finish, easily cleaned, is not affected by moisture. The woodwork is painted the same tone of green as the tile. It is now possible to obtain a considerable choice of patterns in water-proofed drapery fabrics and wall coverings, for bath room use, at little greater cost than for the un-water-proofed materials.

The drapery design shows a curved valance relieving the straight lines of the tiles. The orchid color of the fabric was suggested by the iris in the paper, and the gold color by the small flowers. Other colors from this paper may suggest the colors of the draperies, such as green for the curtains trimmed with orange, but this would require another color of tile for the wainscot, to avoid monotony.

The curtains are of orchid taffeta and should be rubberized to withstand moisture. They have shirred headings and nickeled rods and are held back by amethyst glass holders. A ruffle of gold, rubberized taffeta trims insides and bottoms of the curtains. This ruffle, as well as the valance, may be trimmed with an orchid ribbon on the heading and outside edge, as shown. Green or black trimmings are suggested as alternatives. The valance is not shaped but shirred straight and fastened to a curved wood frame.

Light ecru window shades are shown trimmed across the scalloped bottom with orchid and green fringe. A gold-framed mirror hangs over the basin and a stool painted old ivory is covered with the taffeta of the curtains. A medicine chest may be painted in green, relieved by gold.

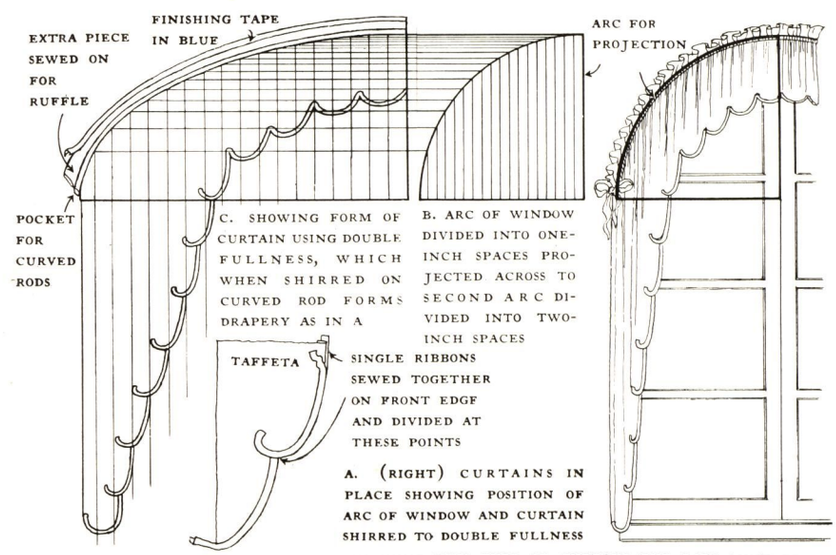
## PLATE 66

### BATH ROOM DECORATED IN TROPICAL MARINE LIFE

In this decorative scheme the walls are painted a soft sea-green and spotted with marine life, to give movement, above a blue-green tile wainscot. Standard plumbing fixtures may be used.

Bath curtains of rubberized taffeta are hung from nickel-plated fixtures. This water-proof taffeta comes in a wide range of colors. The window curtains are of the same material made in an unusual design. As there is only one window in the room, as much light as possible is allowed to come through the drapery, which takes the place of under-curtains. It is made in the shape of a cantonnière, with the bottom coming to a line just below the sill. The curtain is made in one piece adjusted to fit the size of the window.

A paper pattern of the window-head is first made as shown below.




HOW TO MAKE A CANTONNIÈRE OF DOUBLE FULLNESS

This curve is divided into one-inch spaces at the bottom line and extended up to the curved line. A second bottom line is drawn and this is divided into 2-inch spaces which will give a double fullness. After this division is made these lines are projected up to a point where they meet the horizontal lines from the first arc. A curved line drawn through these intersections will give the curve of the material, which, when shirred on the rod, will form the curtain. The ruffle should be attached to the flat curtain, as shown. The material for the ruffle is sewn on, with a band of blue-green ribbon finishing the top. A bow of ribbon may be put on over the rod-pocket and tied at the ends in a French knot, to hide the metal fixture.

Glass, hanging shelves are filled with colored bottles in harmony with the decoration. A cross-leg stool is covered with the same rubberized taffeta with an under-covering of oilcloth. Bath mats in plain colors or Cashmere rugs in the "Tree of Life" pattern are suitable floor coverings.

## PLATE 67

### BATH ROOM WITH PAINTED FLORAL WALL DECORATION

This is a decorative scheme for a bath room that gives an effect of out-of-doors, with flowers growing from the top of the amber, blue-bordered, wainscot tiling around the window.

The curtains are of blue dotted Swiss, hung inside the casing, and have ruffles of blue taffeta. The tie-back cuffs may be made either of the blue taffeta or of the dotted Swiss, depending on the amount of color desired in the drapery design.

The valance is made on a wall-board frame which should be given two coats of shellac before covering, to keep out any moisture. Blue taffeta is stretched over this form and the back is covered with sateen. A double-ruffle shirring is sewn to the top line of the valance, to soften the line of the valance board, and the bottom has a single ruffle of the same material.

In decorating the walls with a trellis over the windows, the size of the room must be considered. The trellis design should be drawn to a small scale first, if it is to be used. A scenic wall-paper, glazed to resist moisture, may be substituted at much less expense, of course.

A decorative rag rug, or a chenille rug having a floral design, would be appropriate on the floor. A deep-blue tile floor could also be used.

## PLATE 68

### MODERN BATH ROOM IN FORMAL TREATMENT

This plate shows the most modern type of bath room, a complete bath tub built-in, in the center of the room, on a platform of tile, with a side extension for a bench or stool. The tile is laid in a modern design of cream, green and midnight blue. The washstand is of white porcelain with silver and gold trimmings. The walls are painted salmon-pink, toned a little toward the vermilion for strength and to carry the woodwork color, which is a brilliant Chinese vermilion.

The wall cabinet has been treated in an interesting manner, being painted Chinese vermilion and striped in midnight blue. The divisions in the glass are angular and painted dark blue. The shelf trimmings are of vermilion, glazed chintz cut in scallops, with diamonds of dark blue applied at intervals. The towels and accessories in the cabinet, are tied with green-blue ribbons, and bottles in blue-green, yellow and lavender give a brilliancy to the upper shelves.

The curtains are of rayon, backed with green rubber, which gives a brilliancy to this material and adds to its durability. They do not need to be lined. They are trimmed with a ruffle of the same material, bound in dark blue tape, and with a vermilion scallop at the heading. Tie-backs of green leaves in metal are used. The curtains are hung from a wood cornice, shaped to match the top of the cabinet, and painted to match the woodwork. The bottom line of the cornice is scalloped and trimmed in blue.

The under-curtain is a large-mesh net, through which colored yarns have been drawn, forming a modernistic angular design, in vermilion, blue and green. Finishing the bottom of this curtain is a ruffle of one-inch ribbon in the same combination of colors as the drawn yarns.

The lighting fixtures give a characteristic modern feeling to the room. The ceiling fixture has a brass moulding at the ceiling-line, from which diamond-shaped panes of frosted glass radiate into a central group of green leaves. The wall brackets have three angular panes of the same glass, held in place by green metal leaves matching, in color, the curtain tie-backs.

The mirror over the washstand is of steel, with a group of modern flowers in black, silhouetted against the wall color and circled by a broad band of brass and steel. The bench on the tile platform is of walnut, upholstered in a green rep slip-cover, over an oilcloth or waterproof covering.

A modern rug should be placed over the tile floor. Oval rugs are suggested in black and vermilion or in purple and green.

## PLATE 69

### INTERIOR DECORATING STUDIO IN GEORGIAN STYLE

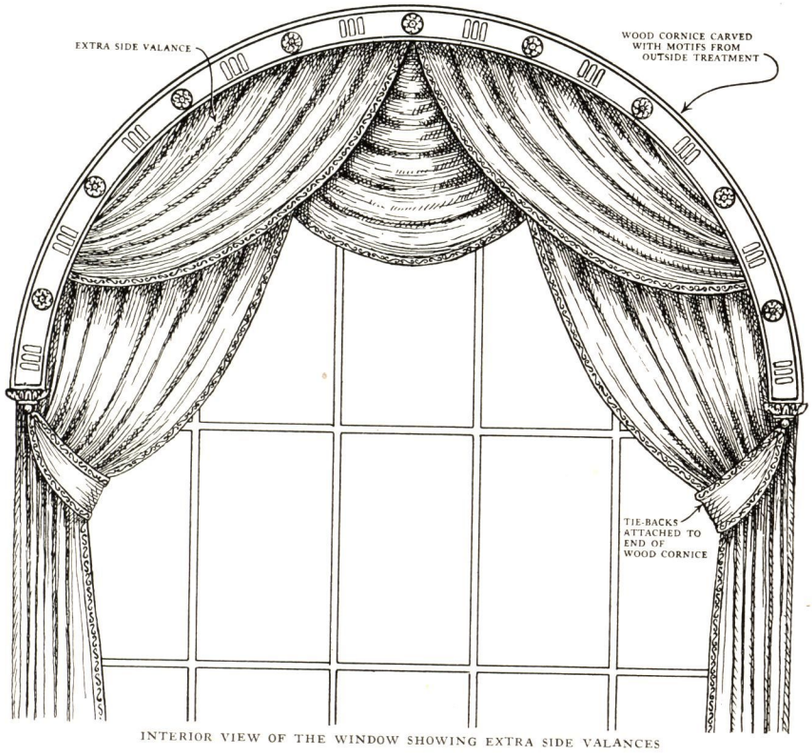
This plate shows the attractive exterior of a decorating studio in the Georgian style, with an arched show window and a carved, wood door, and is located in a large business building.

The curtains are made of a heavy cotton and jute damask of an English pattern, in a soft linen color, against a light ivory ground, on the face. On the shop-side, this fabric reverses the colors of the pattern and background. A material that must be lined may be used instead, but should be of light quality so as to hang close to the sides of the window and give a tailored effect. The weight and weave of the damask shown make the latter especially suitable for long windows, as the material will not, after a short time, become limp and lose its smartness.

The curtains are hung from a carved, wood cornice, as shown on the detail drawing. The interior appearance of the valance, it will be noted, is more elaborate and has two extra side valances so arranged that they do not show from the outside. By this expedient different curtain designs are obtainable from outside and inside. In making the curtains, the folds into the tie-backs should be sewn flat and caught in at several points below, so that the curtains hang close to the sides of the window, not only to give a better effect but also to allow for the maximum of display space. The valances are made in separate pieces, plaited and hung with rings from hooks placed under the wood cornice.

The tie-backs are of the same material and are attached to the ends of the cornice-board on the interior, while the exterior side is hooked to the underside of the board. A double gimp or banding is used to trim valances and curtains and should be important enough in form and color to suggest a definite edge to the design.

Below the window are a bronze grille and a name-plate; over the window, in the cornice, is another space which may be used to carry a name-




INTERIOR VIEW OF THE WINDOW SHOWING EXTRA SIDE VALANCES

plate, or the name may be carved into the stone. In this way the firm's name is announced to the public but in a way not out of harmony with the dignified Georgian exterior of the studio.

## PLATE 70

### A MODERN SHOE SHOP FRONT

A decorative scheme is here suggested for the exterior of a shoe shop, embodying new display ideas. The color scheme suggested is a combination of blue-green and copper. The main window has a copper moulding, framing blue-green curtains. The front is limestone and the doors walnut. A black marble base, used also for the floor of the window, lends smartness to the design and contrasts sharply with the limestone wall.

Inside, the window-wall is rough plaster, painted copper at the base, shading up to buff at the top. The wrought iron grilles are painted copper and the shoe holders are mounted on marble bases. In the center of the window is shown a modernistic display fixture in blue. This touch of color is effective as a central motif.

The curtains are of sunfast rep in a small two-toned figure. If a more striking effect is desired a changeable taffeta may be substituted. The curtains should be made with enough fullness to draw across the show-window. A deep fringe finishes the curtains across the bottom.

The valance is built up on a buckram foundation. If the show-window be very wide a stiffer wall-board, form would be necessary. This form should be made so that its lower line comes no lower than the top line of the highest level of the fringe. If this is done the effect will be softened. The number of plaits will be governed by the width of the window; the proportions shown are in keeping with the general scale of the design.

Glass curtains of the same two-tone sun-fast rep are shown on the doors, hung, half-length, from copper-colored rings and rods.

## PLATE 71

### SMART MODISTE SHOP

This plate shows the inside of a smart modiste shop, with platform and show window. The walls are paneled and painted café au lait, with the panels in a lighter tone. The doors have decorated panels treated in the style of Pillement. In selecting a background color for a shop of this kind, the articles to be displayed are of foremost importance. The draperies should form a neutral foil, alike for heavy, colored gowns and for light evening clothes. Vivacity in background would hurt its display-value.

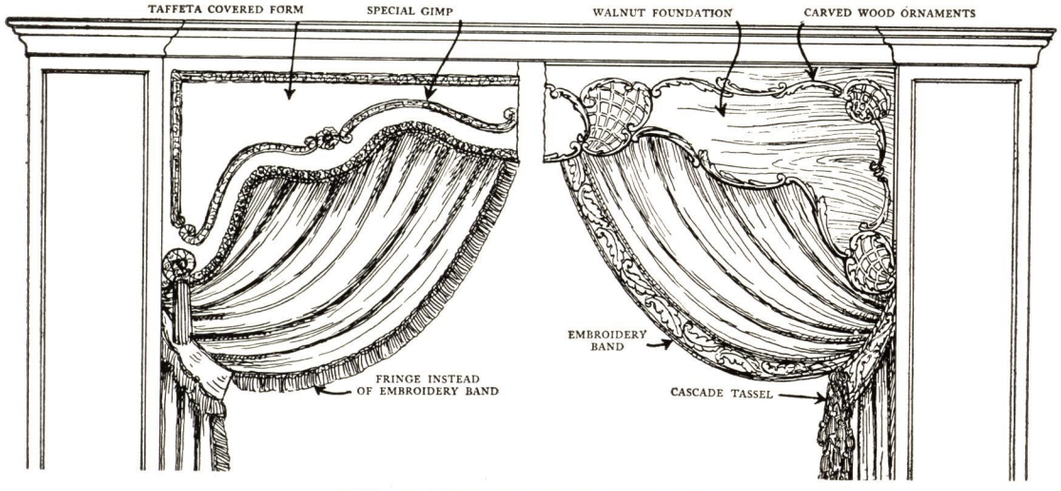
The draperies shown are of changeable taffeta in old rose and tan, harmonizing with the wall color. They are looped high, giving plenty of

space below the tie-backs for display purposes. The tie-backs should be short, so that the hangings below hug the sides of the window. The curtains have an embroidered band, in a Louis XV design, down the inside and across the bottom.

The valance is an architectural feature, being made of walnut and having carved Louis XV mouldings in dull gold. This type of valance should be used, if possible, to obtain unity of color and design throughout the room. In the sketch below, an idea is shown for a valance of taffeta instead of walnut. Special colored gimp forms the contour of its lower edge. The curtains have a fringe instead of bands of embroidery.

A Louis XVI display table is shown in the window and against the wall, on a Louis XV commode in walnut and gold, stands a small gold cabinet for accessories. Crystal ceiling lights and wall brackets complete the scheme. Two-toned, all-over figured rugs are suggested for service.

The following color plate shows another wall of this room with a mannequin stage but with another fabric for the curtains.




DETAIL OF ALTERNATIVE DESIGNS FOR VALANCE

## PLATE 72

### MANNEQUIN STAGE FOR MODISTE SHOP

This plate shows the mannequin stage for the modiste shop pictured in the preceding plate but with a different tone in the curtains.

The walls are of a shade of café au lait, with the panels in the lightest tone and the stiles and mouldings darker. In the panels are Pillement decorations. These panels are painted in tones of pale green, with light shades of lavender, rose and yellow. They should be well glazed to give them the mellow quality of old paintings.

The design for the curtains and valance provides for a wide scope in the use of materials and trimmings, depending upon the amount of money to be expended. Elimination of the crystal trimmings, the plumes and the band of walnut at the top will effect a saving in expense, but, if possible, it is desirable to retain the curved shape of the valance.

The curtains are made of changeable rose and tan, silk taffeta, hung long, so that they fall in folds on the floor. The trimming is a special fringe in the colors of the taffeta. The curtains should be lined with heavy silk and interlined, to give weight and body to the taffeta. Tie-backs are made of the same taffeta and have an overlay of plaited and fringed cascades.

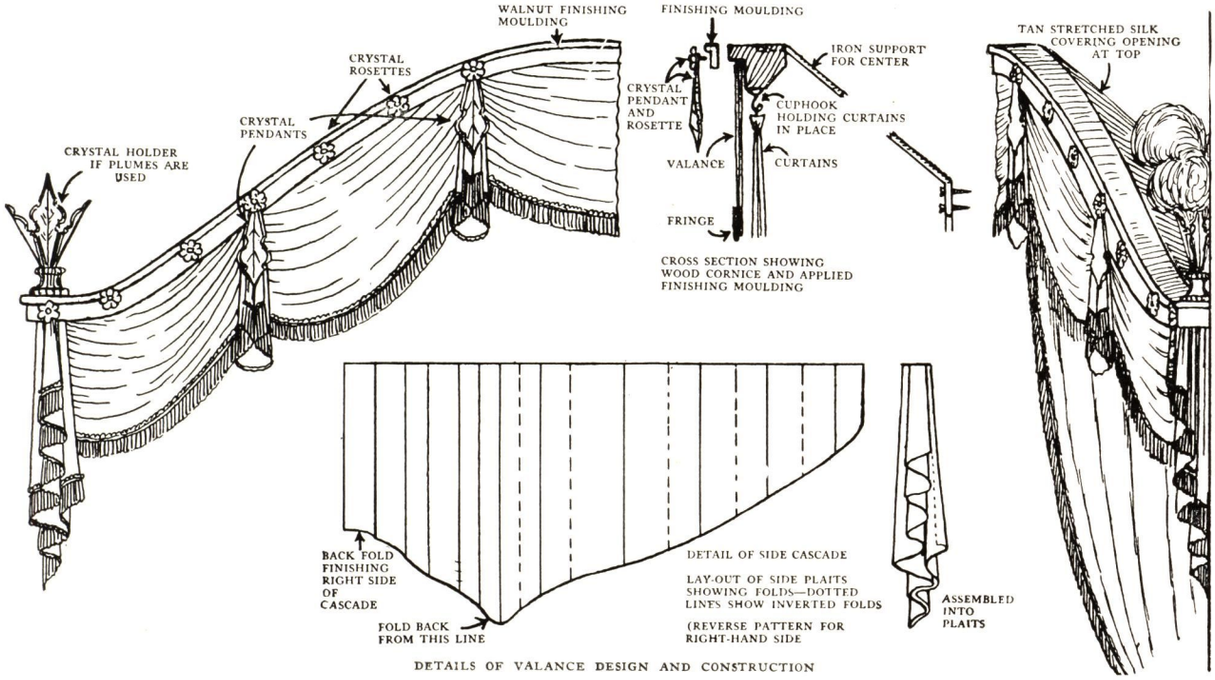
The valance is made in five sections of draped taffeta, the divisions covered with pipes of taffeta, at the top of each of which is hung a beveled-edge crystal, with a rosette attached to the cornice moulding above. The cascades on the sides are made to give the suggestion of three folds. The actual form of these cascades will depend entirely upon the length and the width of the desired effect but it is suggested that a piece of sateen be used as a pattern and arranged in the folds indicated. In the sketch the means of hanging this type of cornice is suggested but this, again, is governed by existing conditions. A simple method of hanging would employ a curved valance board, the valance being finished with a simple,

fringed banding, instead of the walnut moulding and crystals. In most cases, if there is a wide space to cover, an iron support will be necessary in the center, to sustain the weight of cornice and draperies.

For curtains to draw across the opening, green chiffon is shown, hung full. Silver gauze or any neutral shade in metal cloth would be suitable.

The background of the stage is paneled like the room. This forms a good foil for gowns but it is suggested that for special occasions or special showings of evening gowns or wraps, screens of silver or gold paper be placed in front of this paneling. Velvet drops may also be used.

The Louis XV chairs on either side are in walnut, covered in green silk brocade with panels of brilliantly colored flowers.




DETAILS OF VALANCE DESIGN AND CONSTRUCTION

# THEATRE CURTAINS

*(Color Plates 73, 74 Show Modern Theatre Curtains)*

## PLANNING THE WORK

In making draperies for theatres and public buildings there are requirements which but few drapery departments provide. Especially do they lack facilities for hanging long curtains. Few workrooms have the space to hang curtains 30 to 40 feet in length and, as the writer found while decorating a theatre on the West Coast, a special place must be rented for this work. There are many lofts and public halls not in use where a stage or rigging of wood may be constructed temporarily. A successful theatre curtain may be made only by hanging it continuously as it progresses, because it stretches considerably from its own weight and must be tested and taken up at the top before the final heading is put on. The space between the seams will bag and this must be taken up. The seams themselves have little "give" and will form "pockets" in the finished curtain, unless the intervening fabric is caught up sufficiently to carry the same strain as the seams.

Seldom is it possible to get into a theatre (if it is a new one under construction) until a few days before the opening when the draperies must be hung. If the theatre is in use the same condition will prevail and the new curtain will have to be hung between midnight and morning. In the workroom special tables must be built around the sewing machines, at least 10 feet on the side and the same in the back, so that the material may not be too much crushed in handling.

## WEIGHT OF CURTAIN

Another problem which must be worked out beforehand is the weight of the curtain material, including trimmings and canvas interlining, if used. In modern stagecraft counter-weights are usually hung against the side wall of the stage, which so balance the weight of the curtain that it may be raised to any height and will remain stationary, in perfect balance. The

counter-weights are made in large sections (for the average theatre curtain will weigh 800 to 1,200 pounds) and are permanently installed in a steel housing or guide. The weights must be within 60 pounds of the actual weight of the finished curtain. To get the weight of the curtain one full strip of the material should be weighed and multiplied by the number of strips to be used. To this must be added the weight of trimmings, also the weight of the canvas interlining and the weight of the wood pole, if one is to be used, together with the hardware. In this way the approximate weight of the entire curtain will be nearly enough approximated for the stage mechanics to supply the required counterbalance. Additional weights are added in small sections during the hanging of the curtain.

In a great many theatres the back-stage draft is strong and a good canvas lining is necessary, with a wood pole across the bottom, about 2 feet from the floor so that in lowering the curtain this pole may not strike the stage. In regard to the canvas, a good awning-maker or sail-maker will double-lock-stitch the required number of strips of canvas and insert the pocket for the pole which hangs from the canvas, the curtain being sewn at intervals to this pocket.

## FIREPROOFING

In some cities the fireproofing of the curtain has to be given careful consideration and there are few places that do not require some degree of fireproofing. Spraying the back of the fabric with a fireproofing solution somewhat protects the fabric but the subject of fireproofing should be taken up with the local authorities to ascertain the requirements of the law. The subject is suggested here so that it may be investigated beforehand.

## HOUSE LIGHTING

In the selection of a color or fabric for the main curtain, it is important to consider the house lighting carefully—the amount and color of the lights to be used in the chandeliers and wall brackets of the auditorium. The lighting of the average theatre is dim; and often amber incandescents are

used in the fixtures. In selecting colors for the curtain fabrics go directly to the theatre, or if that is not possible at the time, go to another theatre that has about the same lighting. Hang a large piece of the curtain material against the footlights and observe the effect from different parts of the auditorium before making final selection. You will find that colors are deceptive under amber light. Materials of a flat texture such as rep or linen are most successful, as they do not change in color-value above the eye-level.

### REP CURTAIN WITH LINEN APPLIQUÉ

Four stage curtains and theatre decorations are described, two in color. The first shown in color in Plate 73, is designed to show an appliqué effect on plain material, in a small auditorium.

The walls of this theatre may be either terra-cotta or plaster marked off in blocks, with brackets of multi-colored, glazed terra-cotta, and the stage opening outlined in a border of the same terra-cotta. A platform is shown on either side of the stage with a decorative opening and stairs leading down from the stage to the auditorium (see floor plan in Figure 1).

The curtain has linen appliqué over a green rep foundation. In theatre drapery work it must be kept in mind that the audience not only sits close to the footlights but far up in the balcony, consequently the drapery fabrics must contain an unusual strength of pattern and color. The 60-inch linen selected in Plate 73 has a 9-foot repeat and one and one-half repeats are used, with part of the half-repeat used as high points on each side. The rep background is a stock 50-inch material.

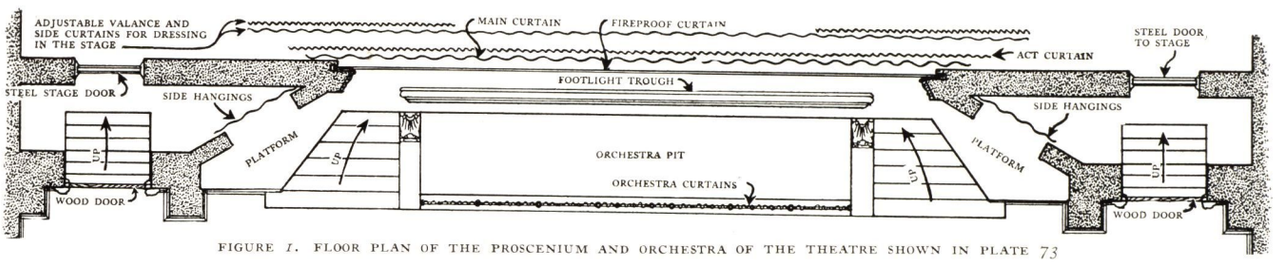



FIGURE 1. FLOOR PLAN OF THE PROSCENIUM AND ORCHESTRA OF THE THEATRE SHOWN IN PLATE 73

The background of the linen is the same color as the rep, thereby saving cutting out each individual pattern. In making this patterned linen appliqué it has been found that two widths of 50-inch material are most satisfactory. Plenty of material should be allowed at the bottom, enough to hang back of the fringe and about a foot extra to turn up.

If the work of applying this linen is to be done in the workroom, by hand, the pattern should be outlined in thread or wool sewn directly through the rep, to insure a smooth surface. This is important, for it must be remembered that this curtain gets a direct light from the bottom, from the footlights and if there is a sag in either material a deep shadow will be reflected above it for several feet up the curtain.

This type of figured curtain should not run over 30 per cent fullness. In a proscenium opening narrower than 22 feet, 20 per cent fullness will be sufficient. An allowance of 18 inches to 2 feet of plain rep beyond the edge of the opening, at each side, is usual, but this may be determined from the plan of the stage. The entire width and length of the curtain depends upon the position of the curtain from the opening and sightline.

The curtain is trimmed at the bottom with an 18-inch fringe, although this may be 24 inches deep, if necessary or desired. There is a green fringe background with lighter green tassels, a little henna color worked into the headings and a heavy henna cord at the top. The tassels are hung about 12 inches apart. They may be set further apart and still be effective.

## SIDE DRAPERIES

Curtains for the two side openings are of the same green rep. A motif cut from the linen is used as an appliqué on the rep, in the same manner as on the curtain. A green fringe, in a smaller size than on the main curtain and without the tassels, is sewn across the bottom.

Orchestra curtains are of cotton velvet hung from wrought iron rods and fixtures. These curtains are shown in green but may be selected as to

color from any of the tones of the linen. Cotton velvet is here suggested for its weight and because it does not require lining.

Portières or door coverings for the auditorium depend upon the amount of light and color used elsewhere in the auditorium. It is suggested that another color be used rather than the green of the curtain, so that the eye may not be drawn away from the stage, which is the main point of interest. Seat covers in deep brown for service and harmony, and a patterned rug or carpet in dark tones of brown or taupe, are suggested for the aisles.

### EMBROIDERED VELVET CURTAIN

Cotton velvet is one of the most successful pile fabrics used for the theatre. It gives a greater sense of luxury with a high sheen in the folds. High-pile fabrics, such as velvet and cut mohair, should be selected only after a thorough tryout at the upper part of the stage opening. A heavy pile fabric above the eye-level will appear many shades darker than it does at or below eye-level.

The second curtain shown is the delicately detailed curtain and valance in the Curran Theatre, San Francisco (Figure 2). The color scheme of the theatre consists of putty walls with plaster relief panels of dull antique gold. The stage curtain is a lovely sea-green velvet, hung with a 30 per cent fullness. Royal purple velvet hangings are used behind the grillework of the boxes. As the boxes do not depend in design upon the proscenium arch, they are draped in a complementary color. The royal purple of the boxes accentuates the green of the stage curtain. The continuity between it and the draperies over the boxes is emphasized in the fringe of the stage curtain which is purple, and the fringe for the hangings in the boxes, which is a combination of green and purple.

The main curtain is hand-embroidered, in a large scroll design of brown and gold with leaves in several shades of green. The flowers are in harmonious combinations of color, such as gold, orange and purple, red, blue and purple, but the various shades are so softly blended that the whole



FIGURE 2. SEA-GREEN VELVET CURTAIN EMBROIDERED IN HARMONIOUS COLORS WITH GOLD AND PURPLE DOMINATING. DECORATED BY WM. D. MC CANN

effect becomes one of a fine mosaic pattern against a sea-green background. It is important that the design on the sides of the main curtain be raised above the level of the rest of the curtain, to carry the eye up to the valance and unify the design.

The valance has a large urn as a central motif, with a background of gold cloth, outlined with green and purple scrolls. The same embroidery technique is used on the valance as is employed on the curtain. However, the valance pattern is larger in detail, for it must be remembered that when the main curtain is raised the valance is the only decoration in the proscenium opening and must, therefore, appear important. The valance has a soft undulating line at the bottom, just enough to relieve it from stiffness, and is outlined with a purple and green fringe and tassels, again carrying the colors of the box curtains across the top of the opening. A wide band of tied cords in purple, finishes the top with a definite line around the curve of the proscenium arch. Two 5-foot tassels as pendants for the valance are made of solid fringe with headings of cloth-of-gold.

This curtain was detailed on paper 49 inches wide, which is the finished width of the velvet. The pattern was drawn in charcoal and notes made as to the placing of the colors. This enabled the embroidery manufacturer to know the exact point at which each strip of material matched and at what height from the bottom. When this curtain was hung each seam was matched perfectly and no additional work was needed.

To introduce the gold color of the auditorium and the decoration of the proscenium arch into the main curtain, gold cloth was used as a backing for the heading of the wide bottom fringe. This fringe, which is purple, has a wide heading of purple cords knotted at intersections with green rosettes. Large and important tassels of purple, with small tassels and interlacings of green, are placed at intervals across the top of the fringe and hang down over the gold cloth, breaking the straight line across the stage. The fringe itself is 37 inches high and when compared to the opening seems very small. This, again, gives the effect of size and scale which has

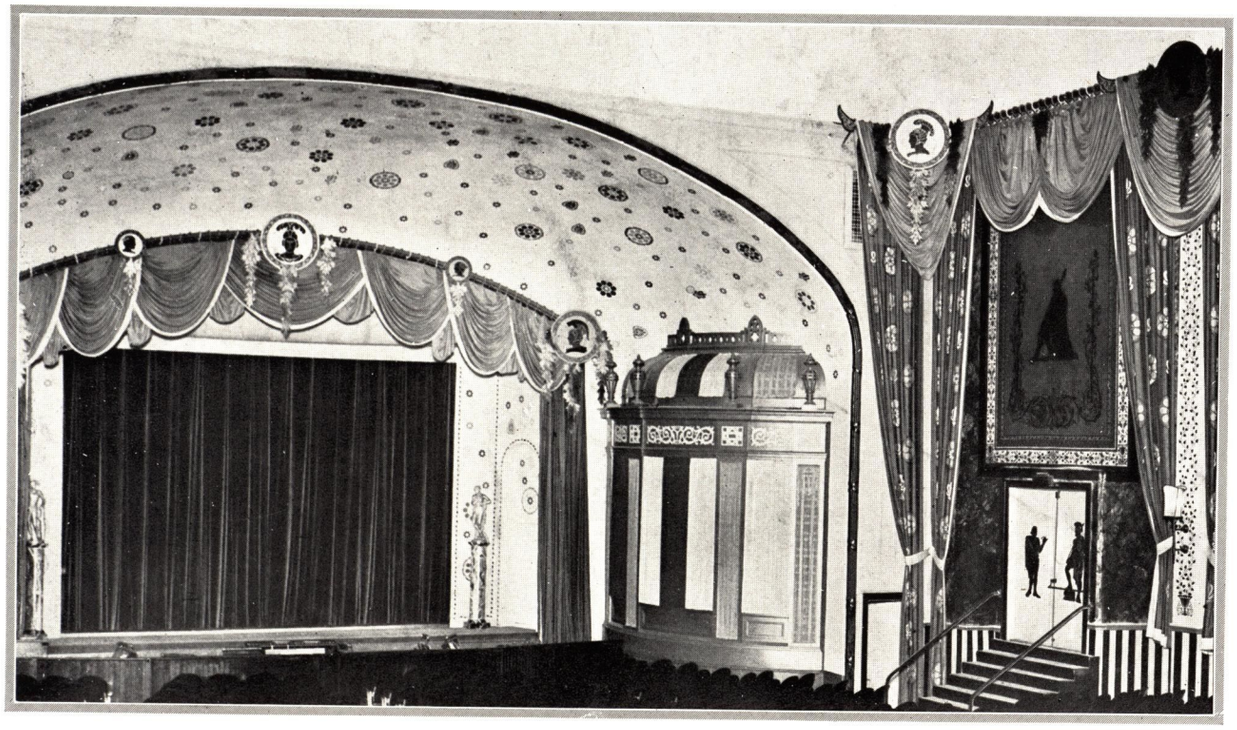


FIGURE 3. PROSCENIUM TREATMENT IN A THEATRE TO BE USED ONLY WHILE A NEW ONE WAS BEING BUILT. DECORATED BY WM. D. MC CANN

always to be considered in a theatre and carefully studied. The high points of decoration on either side of the main curtain are 20 feet above the stage, yet they appear low from the balcony.

## OTHER HANGINGS

The Curran Theatre orchestra curtains are of purple velvet to match the hangings in the boxes. The curtains used in the lobby and entrance are of two different materials, with purple velvet on the side towards the auditorium and a combination of purple and gold figured velvet on the lobby side. The walls of the lobby are painted a verde antique green with metallic finish. The walnut chairs in the boxes are covered with purple velvet, with green and gold gimps.

The stage dressing, the curtains hung either side of the opening behind the main curtain and the valance over them, are of mouse-colored cotton velvet. This color was employed because it is the most neutral tone for "dressing-in" stage scenery and one that absorbs the color of the footlights and harmonizes with the lighting effect. A second curtain, or act

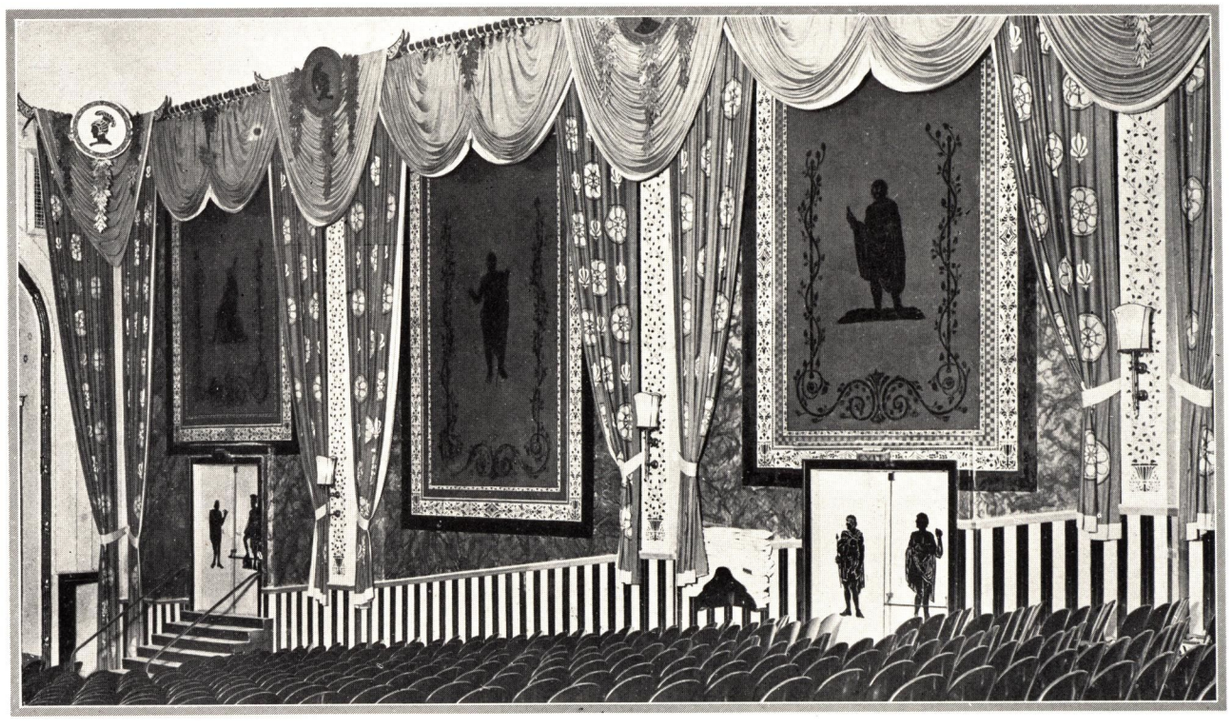


FIGURE 4. DRAPERIES AND SILHOUETTE PANELS GIVE THIS INDIVIDUAL EFFECT TO THE SIDE WALLS OF THE THEATRE SHOWN IN FIGURE 3. DECORATED BY WM. D. MC CANN

curtain, is of the same mouse-colored velvet. This curtain is made in the same way as the rep curtain in Plate 73 but is not trimmed at the bottom. A wide hem of about 15 inches finishes it at the bottom. The finishing of the lower portions of stage curtains is important. When both curtains are raised the audience, from the first few rows in the orchestra, can see for a considerable distance behind their bottom edges, so that the material

must be turned up at the bottom at least a foot. When canvas lining or backing is used, a band of velvet should be sewn across it, so that when the curtain is raised exceptionally high the white edge of the canvas will not show from the auditorium.

## REMODELING A THEATRE

The third example of theatre draping is the remodeled Portola Theatre in San Francisco using fabric hangings against canvas walls, with mural decorations in black. Without removing the interior finish of the old theatre the treatment shown in Figures 3 and 4 was accomplished. The problem was to save the expense of rebuilding the theatre and to give a temporary treatment for a year, until a new theatre could be erected. This work (the actual time in the theatre) took five days to complete. With the Curran Theatre, this job was done by the writer while associated with William D. McCann of San Francisco. A loft was rented and the canvas panels were stretched on the floor, five at a time, squared off and painted. The color scheme for these panels is Pompeian, red marbleized outer borders with dark green and black lines and a vivid green pattern over a gold band for the inside border. The background of the panels is a lighter shade of red than the outer border. Silhouettes of Greek gods with a surrounding pattern were painted thereon. The curtains and festoons were made of sateen, in three shades, henna, green and blue. While painting the canvas wall panels another section of the loft was set aside and the stencils were cut for the curtains. The henna sateen for the side curtains was made in finished lengths, bound with a blue sateen band, 6 inches wide, with large rings sewn to the tops which were hooked to the large wooden rings at the ceiling line. These curtains were then stretched to the floor and stenciled with oil paint. Two different patterns were used and, by changing the predominant color in each, a multi-colored effect was gained and monotony of pattern was avoided. The color combination for these stencils is blue, green, black and red. The rings at the ceiling line over the poles are of wood. The wall piece of these holders was cut off close to the

ring and a large hook inserted. The rings were then dipped in the same colored paints as were used for the stencils of the curtains.

The festoons are of green sateen and bound on the edges with a 6-inch band of the blue. These were cut and draped in the drapery workroom, ready to hang. Large, circular plaques were cut out of wood, re-inforced on the back, to keep them from warping, and painted gold. A wide border in blue frames the silhouette of a warrior. Gold painted burlap, cut into three shapes of leaves, was hung in cascades from these plaques.

The valance of the stage decoration is a repetition of the festoon effect on the walls, with long, brilliant orange velvet curtains hung at either side of the opening. The stage curtain is of the same velvet and the proscenium arch is painted a sky-blue, stenciled with the same type of designs as those on the side curtains.

The projection box, at the rear of the theatre, is arranged in a tent effect, a large curtain of the henna sateen being hung from the ceiling and held out over the audience by four large poles and spear-ends with tassels of green.

## TO SUMMARIZE

In reviewing the suggestions made for theatre draping, the main preliminary points to be brought out are: 1. The preparation of adequate workroom space. 2. Weighing the materials. 3. Determining the method of hanging, according to the stage mechanic's equipment. 4. The requirements for headings. 5. The fireproofing requirements. 6. The final selection of color and texture of fabrics to be used, under the working lights of the theatre. These suggestions do not, of course, exhaust the subject but will serve to guide those who wish to pursue further the designing of large curtains for theatres and other public buildings.

# DECORATIVE DRAPERIES & UPHOLSTERY

COLOR PLATES 1 TO 24

## LIVING ROOM, LIBRARY, HALL, SUN ROOM

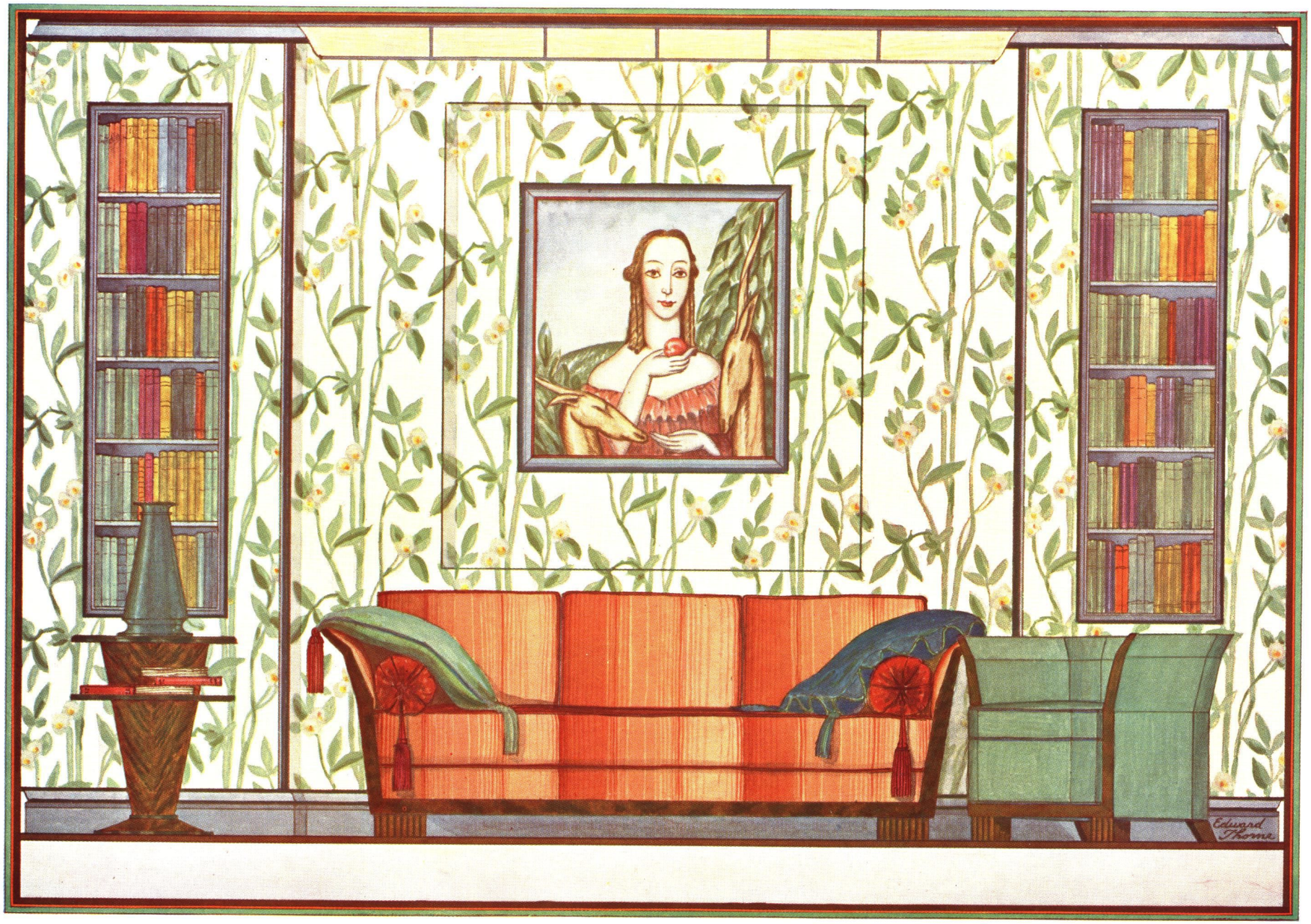



PLATE *1*. MODERN LIVING ROOM WITH FIGURED BACKGROUND

*Descriptive Text on Page 15*

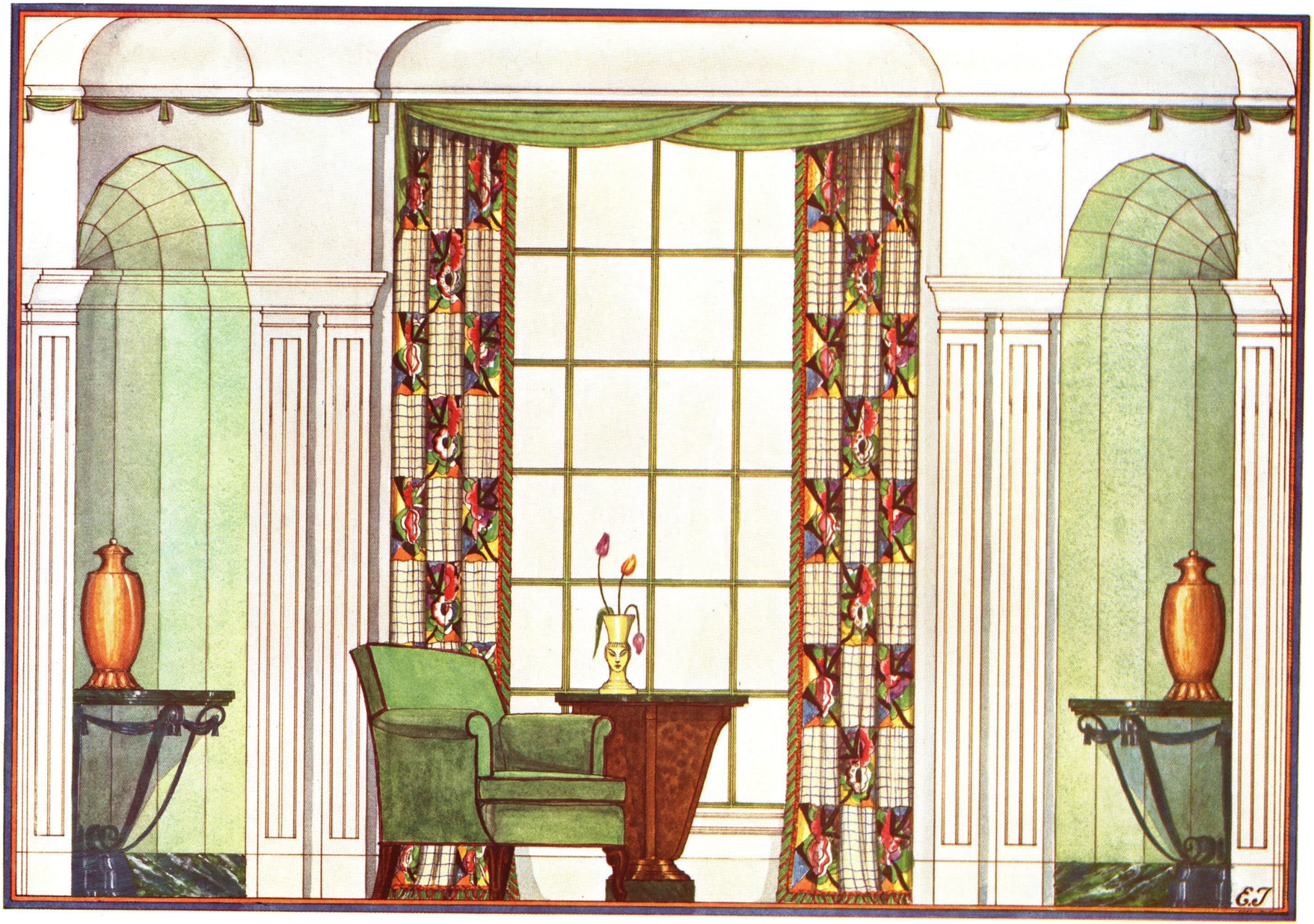



PLATE 2. MODERN LIVING ROOM WITH FORMAL SUBDUED BACKGROUND

*Descriptive Text on Page 16*



PLATE 3. MODERN LIVING ROOM IN COMPLEMENTARY COLORS

*Descriptive Text on Page 17*

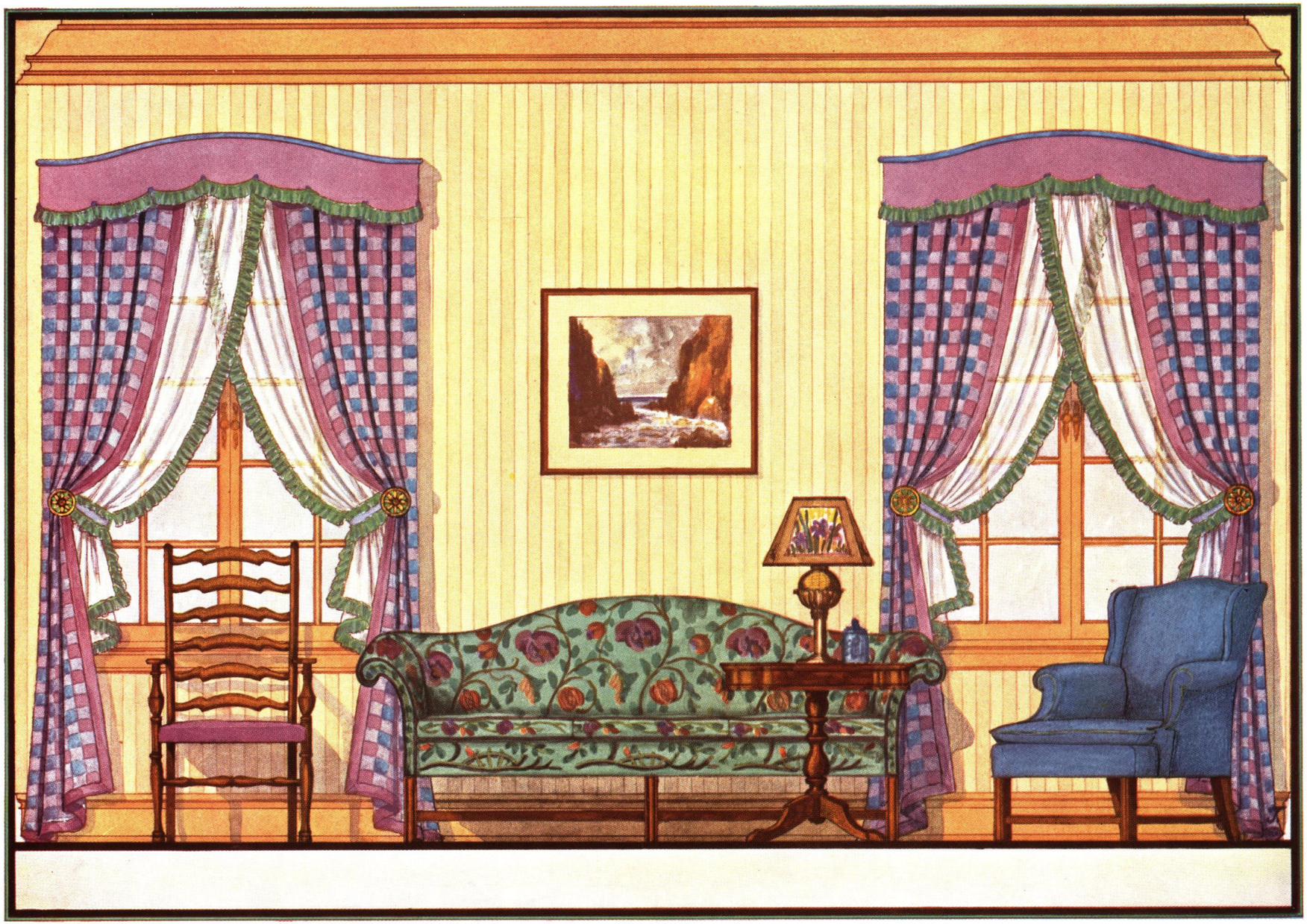


PLATE *4*. COLONIAL LIVING ROOM WITH STRIPED WALL-PAPER

*Descriptive Text on Page 18*

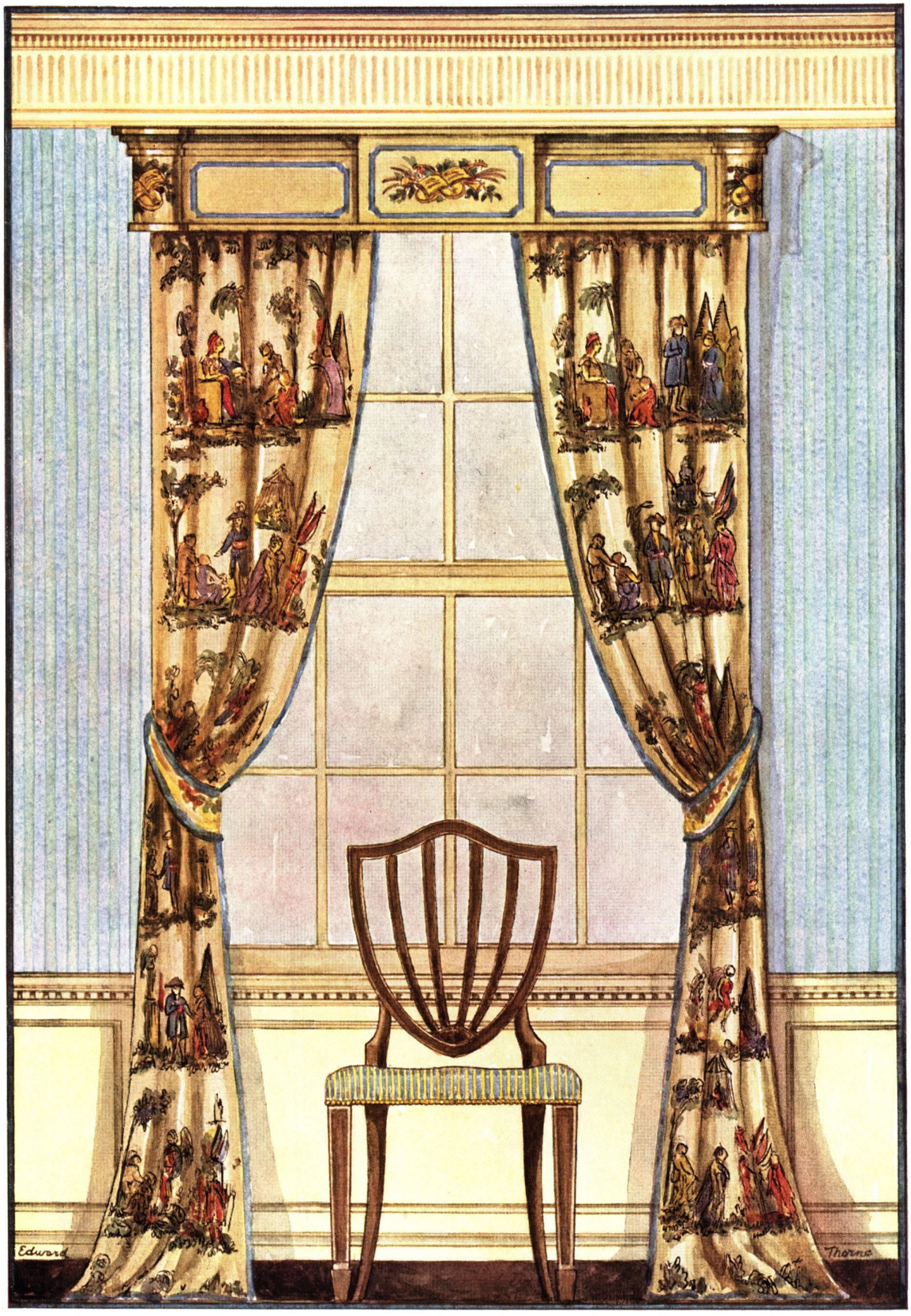



PLATE 5. AMERICAN COLONIAL LIVING ROOM DRAPERY WITH WOOD CORNICE

*Descriptive Text on Page 19*

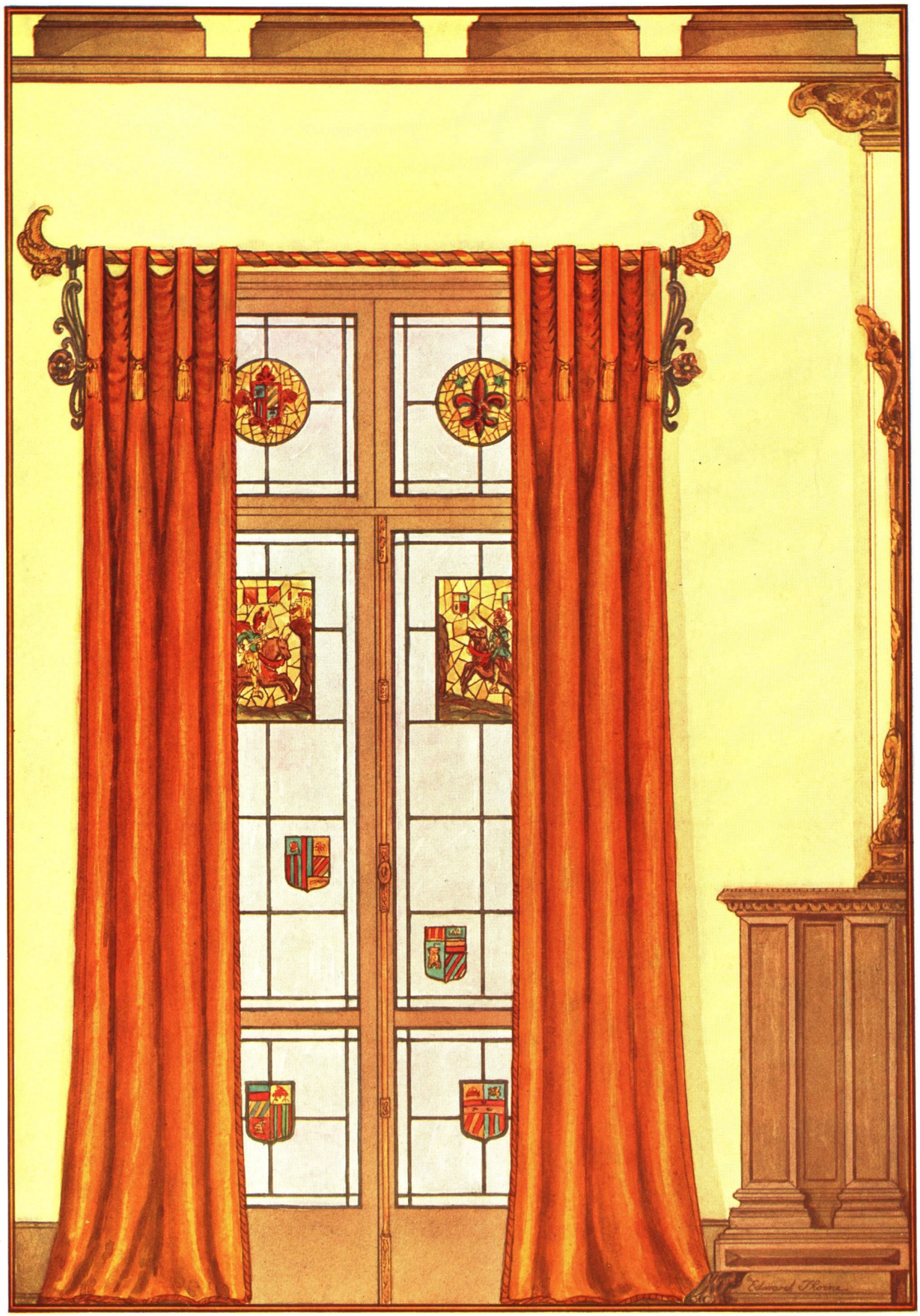


PLATE 6. SPANISH LIVING ROOM WITH DOOR DRAPERY ON STRAP HANGINGS

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PLATE 7. MODERN LIBRARY WITH PLAIN BACKGROUND

*Descriptive Text on Page 22*

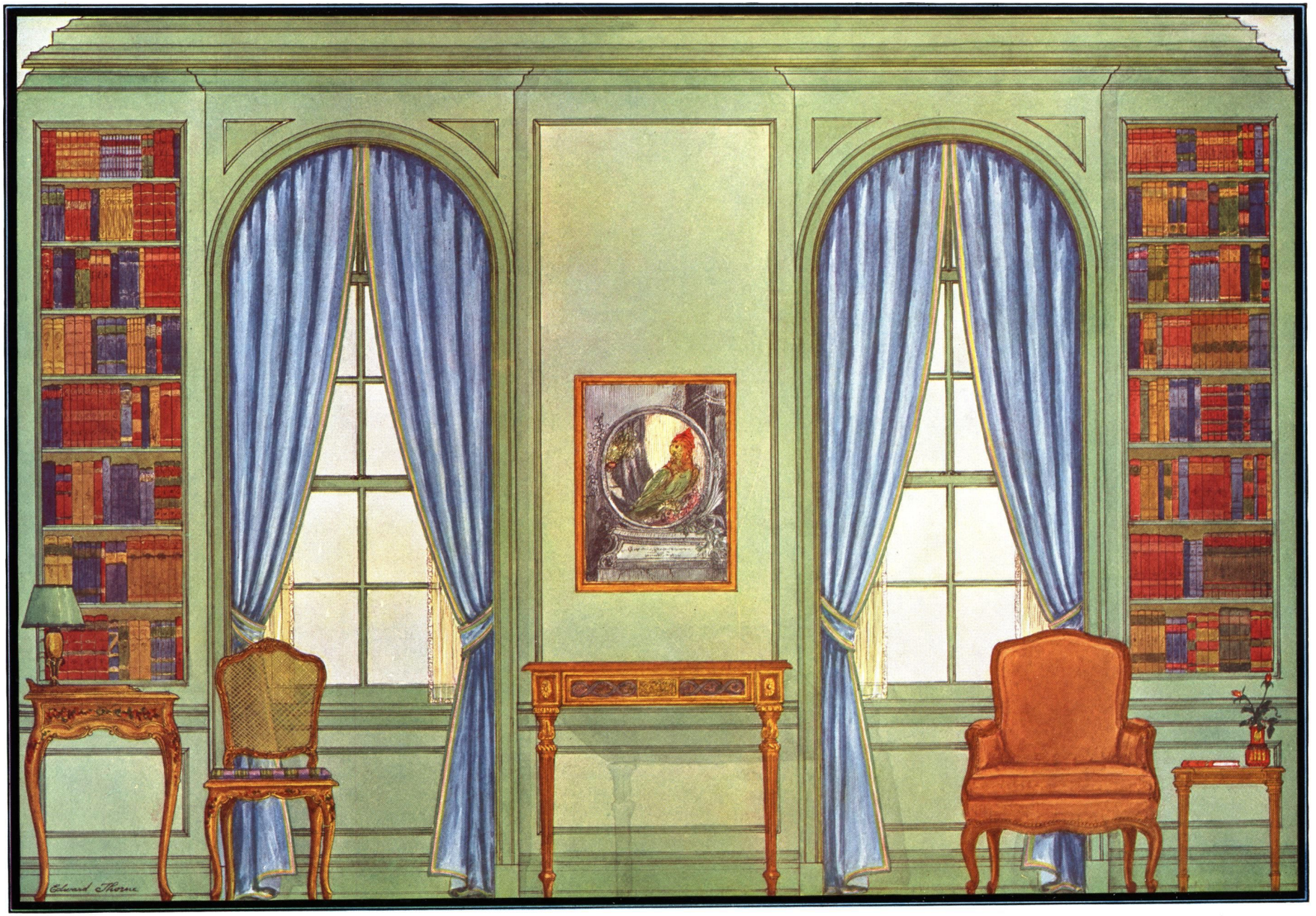



PLATE 8. A LIBRARY OF FRENCH INSPIRATION

*Descriptive Text on Page 23*

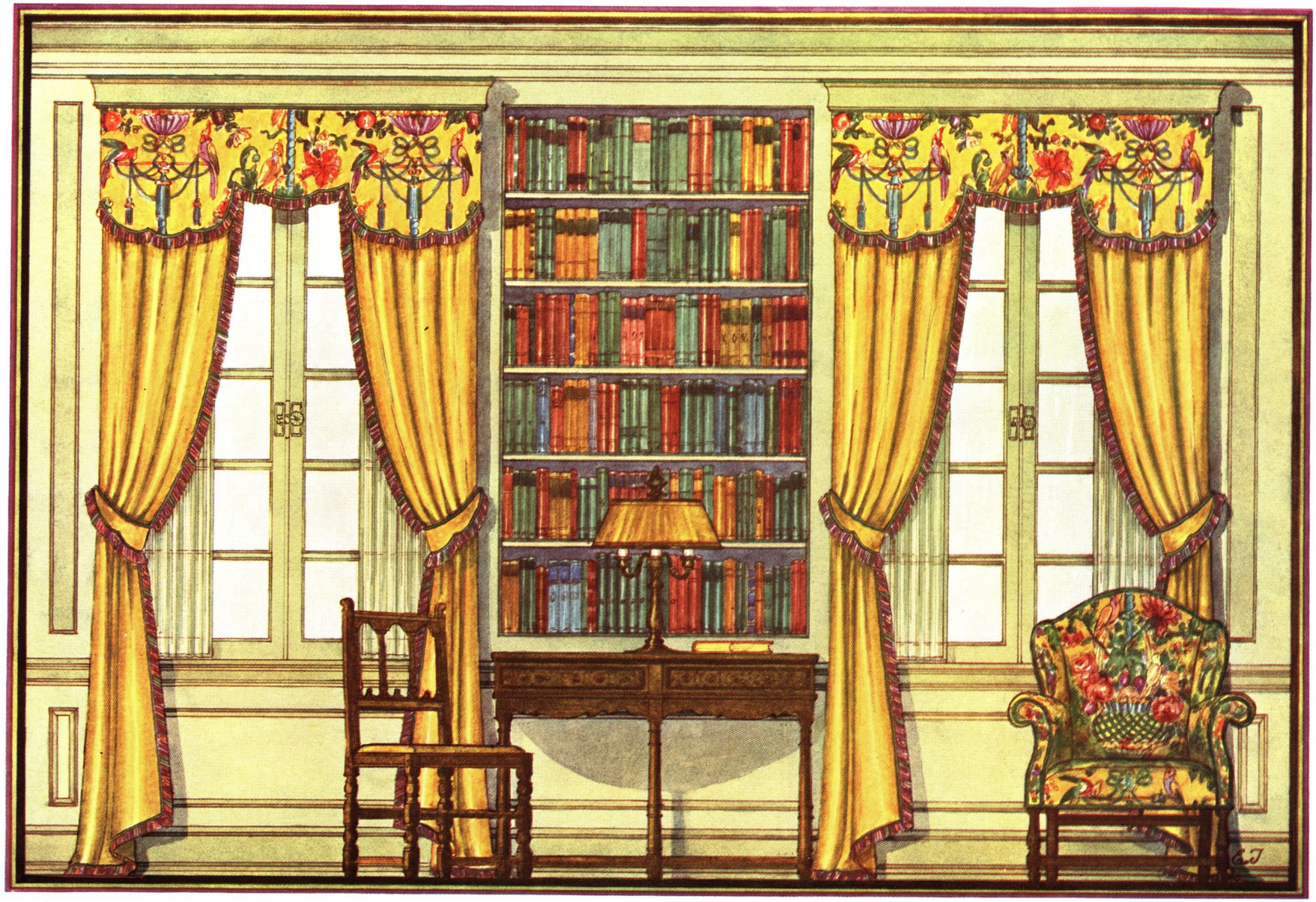


PLATE 9. WOOD-PANELED LIBRARY IN GREEN AND CITRON-YELLOW

*Descriptive Text on Page 24*

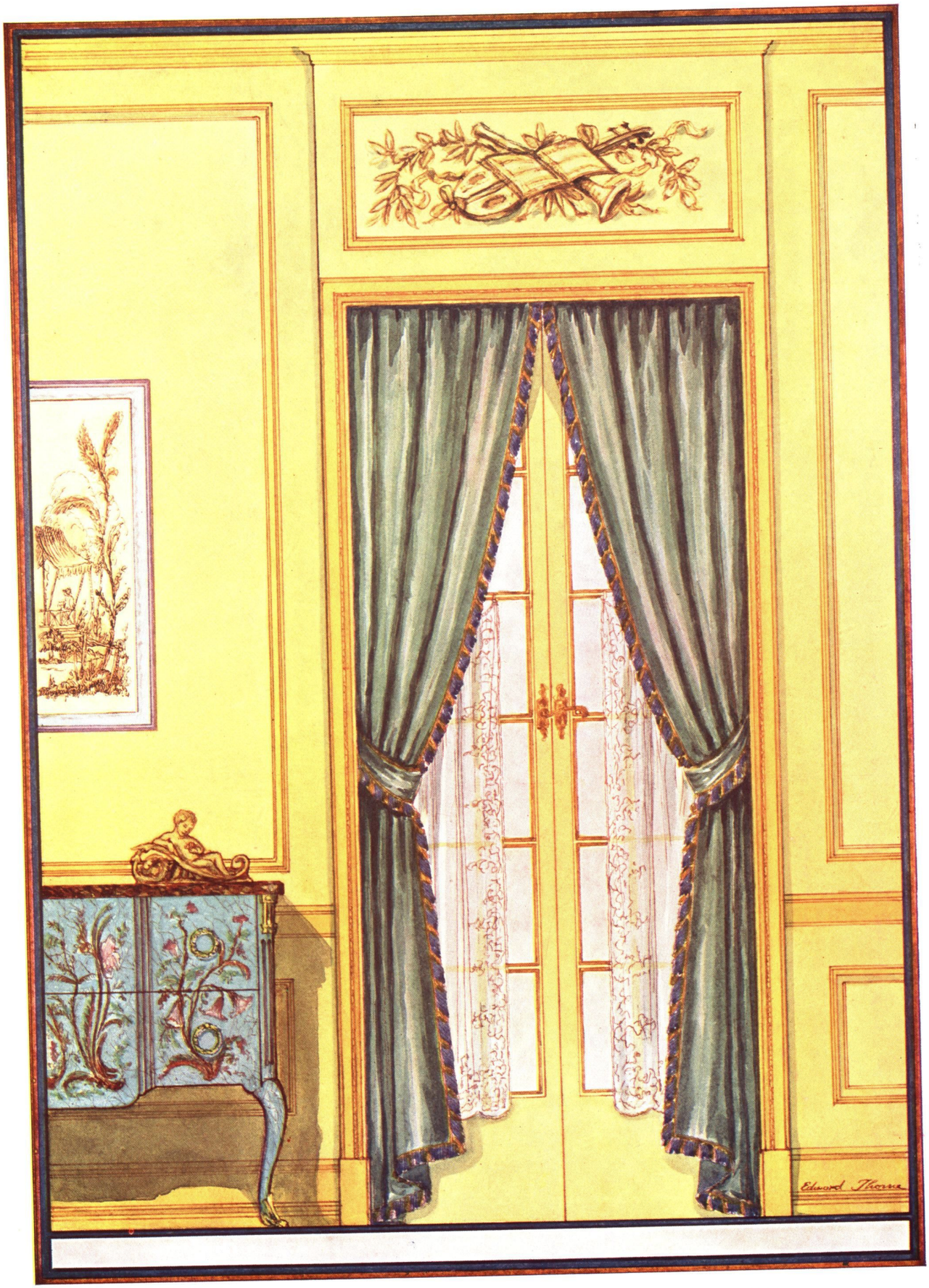



PLATE *10*. FRENCH SALON OR MUSIC ROOM, WITH PANELED, PLASTERED WALLS

*Descriptive Text on Page 25*

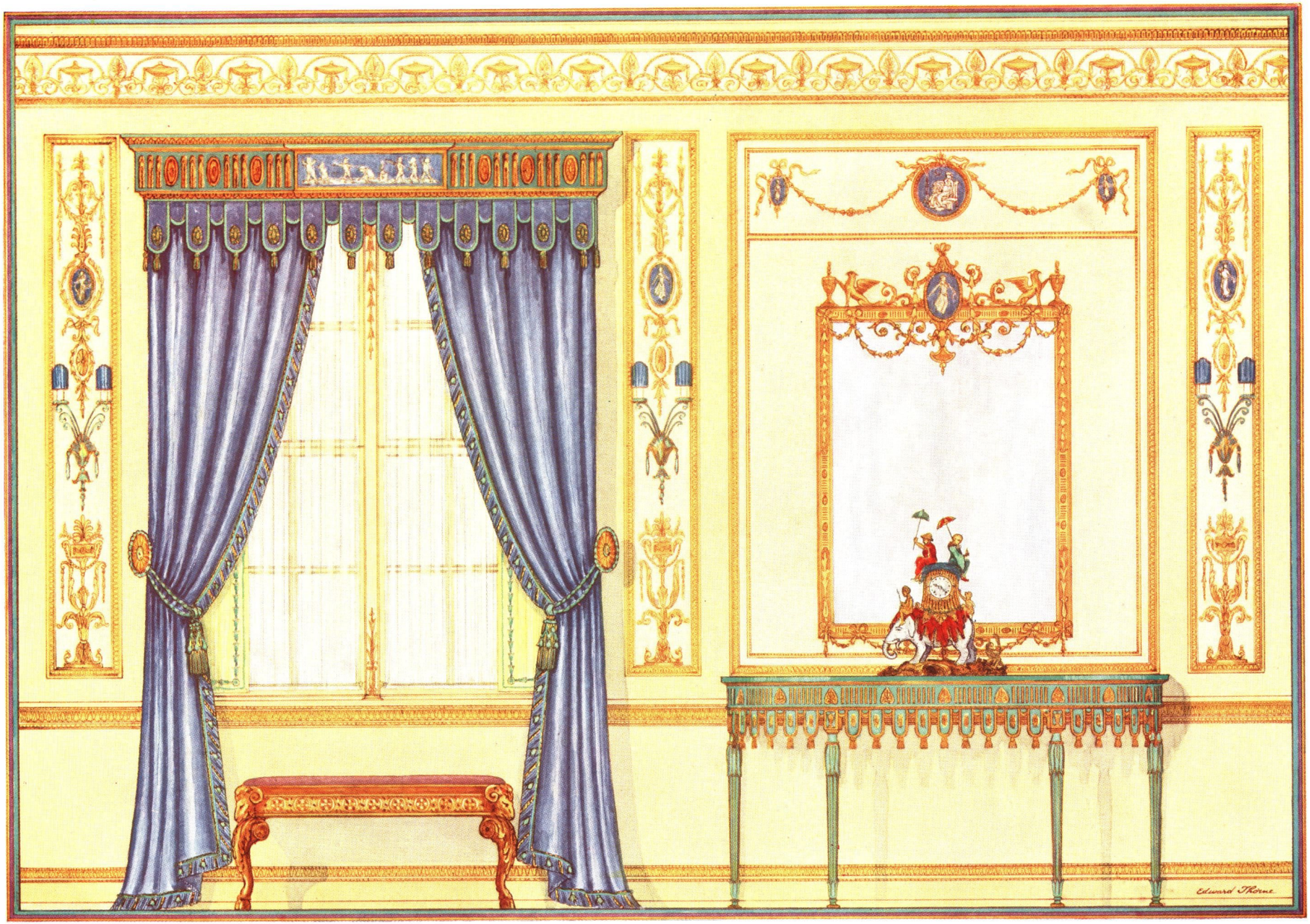


PLATE *11*. RECEPTION ROOM IN ADAM STYLE

*Descriptive Text on Page 26*



PLATE *12*. MORNING ROOM WITH CHINESE PICTORIAL WALL-PAPER

*Descriptive Text on Page 29*

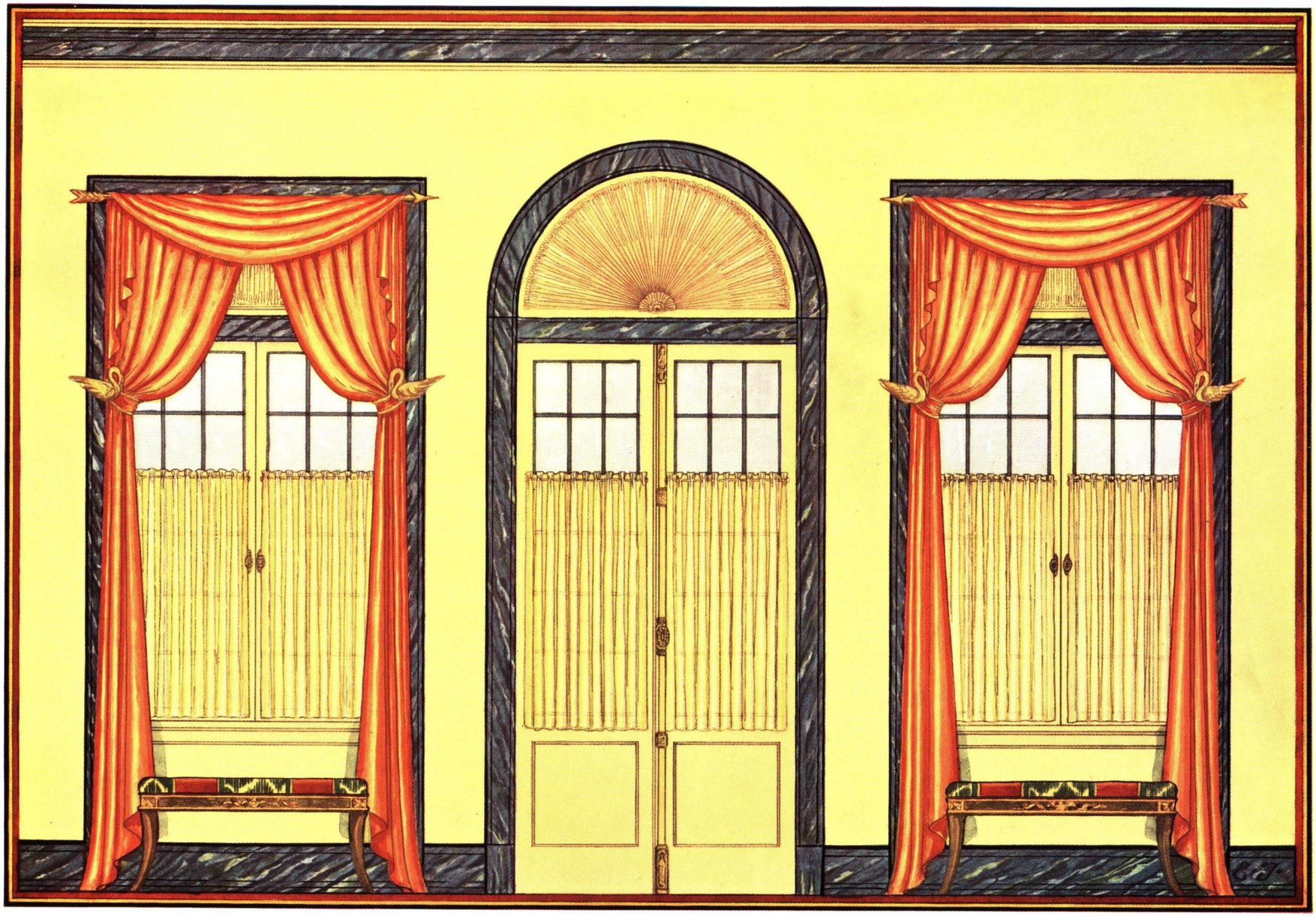


PLATE *13*. ENTRANCE HALL IN CONSERVATIVE MODERN SPIRIT

*Descriptive Text on Page 31*




PLATE *14*. SPANISH LIVING ROOM-HALL

*Descriptive Text on Page 32*

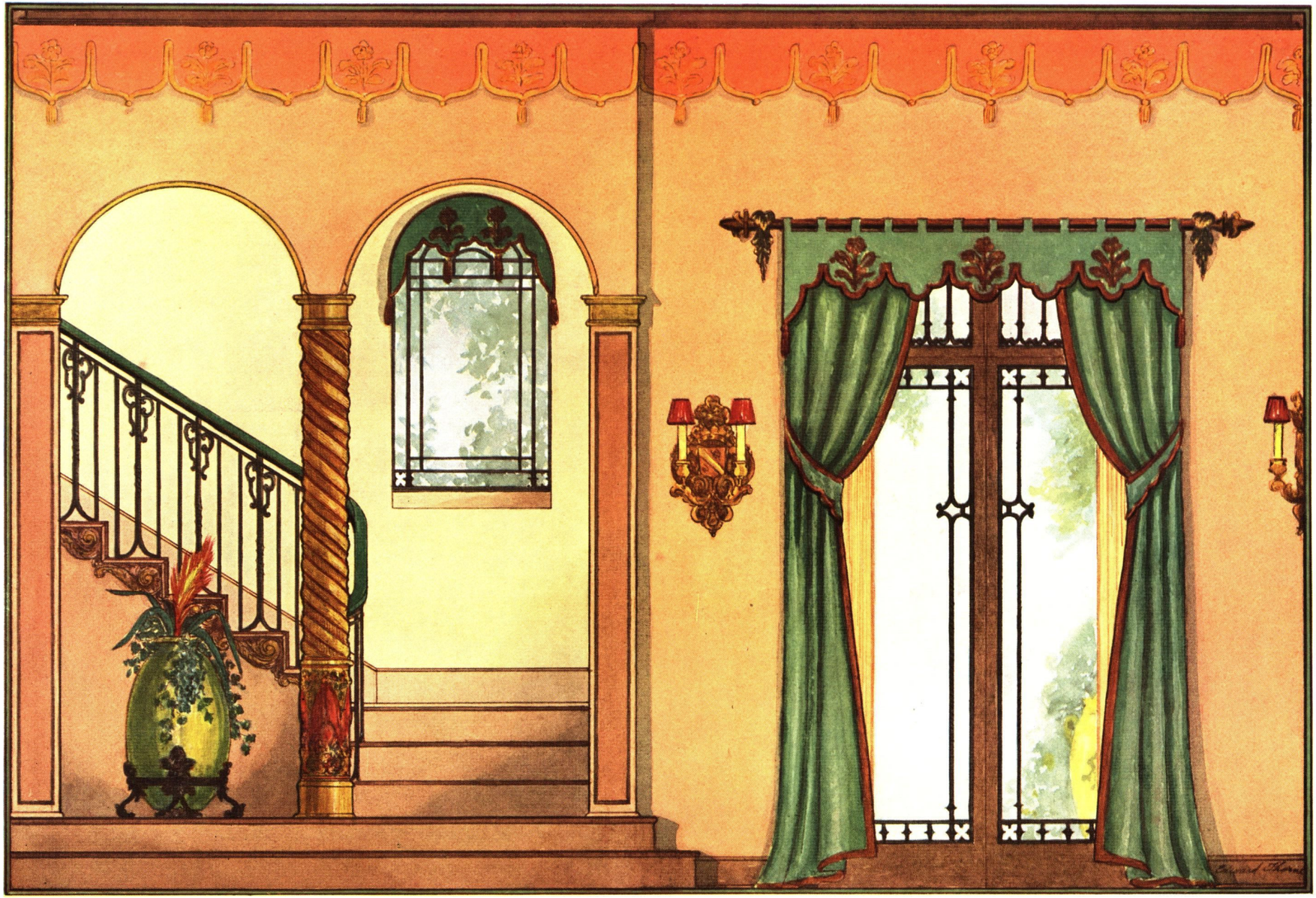


PLATE *15*. SPANISH HALLWAY FOR CALIFORNIA OR FLORIDA HOUSE

*Descriptive Text on Page 34*

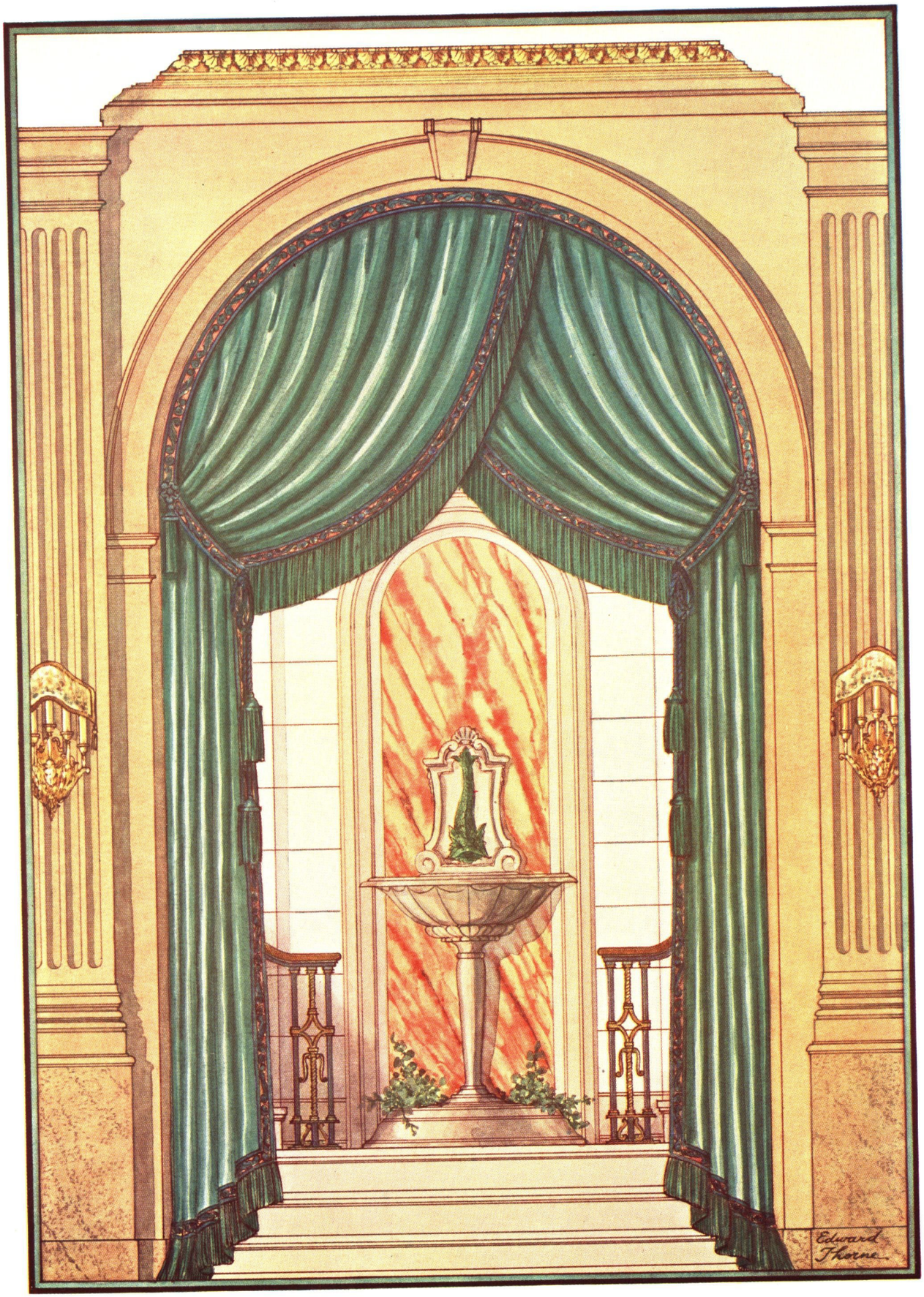



PLATE *16*. DOUBLE DRAPERIES FOR A HOTEL LOBBY

*Descriptive Text on Page 35*



PLATE 17. COLONIAL HALL WITH STAIR-LANDING WINDOWS

*Descriptive Text on Page 36*

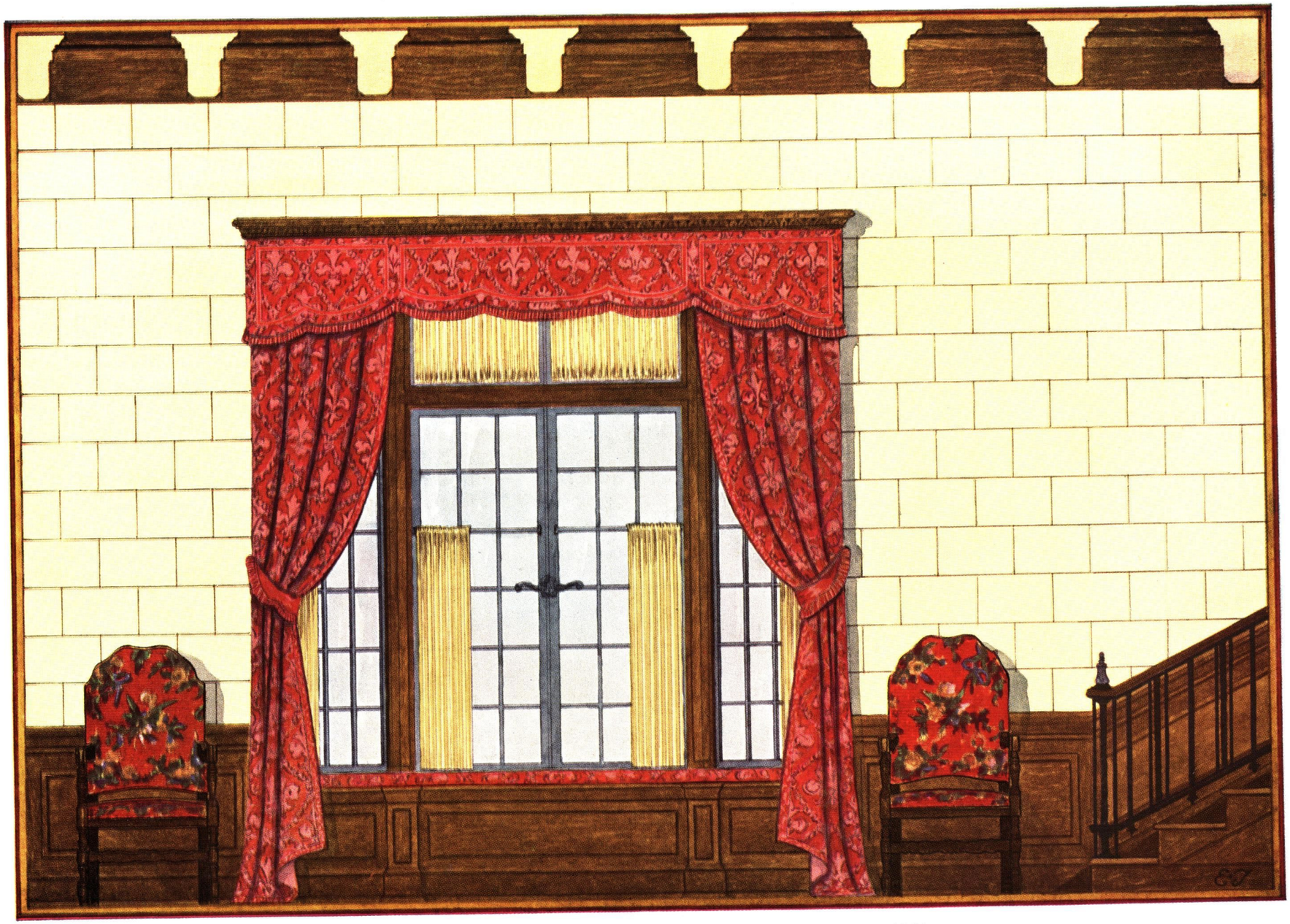


PLATE *18*. BAY WINDOW IN LARGE HALL WITH CAENSTONE WALLS AND OAK PANELING

*Descriptive Text on Page 38*



PLATE *19*. YEAR-'ROUND LIVING PORCH WITH TILE AND PLASTER WALLS

*Descriptive Text on Page 39*




PLATE *20*. SUN ROOM AND LIBRARY WITHOUT OVER-DRAPERIES

*Descriptive Text on Page 40*

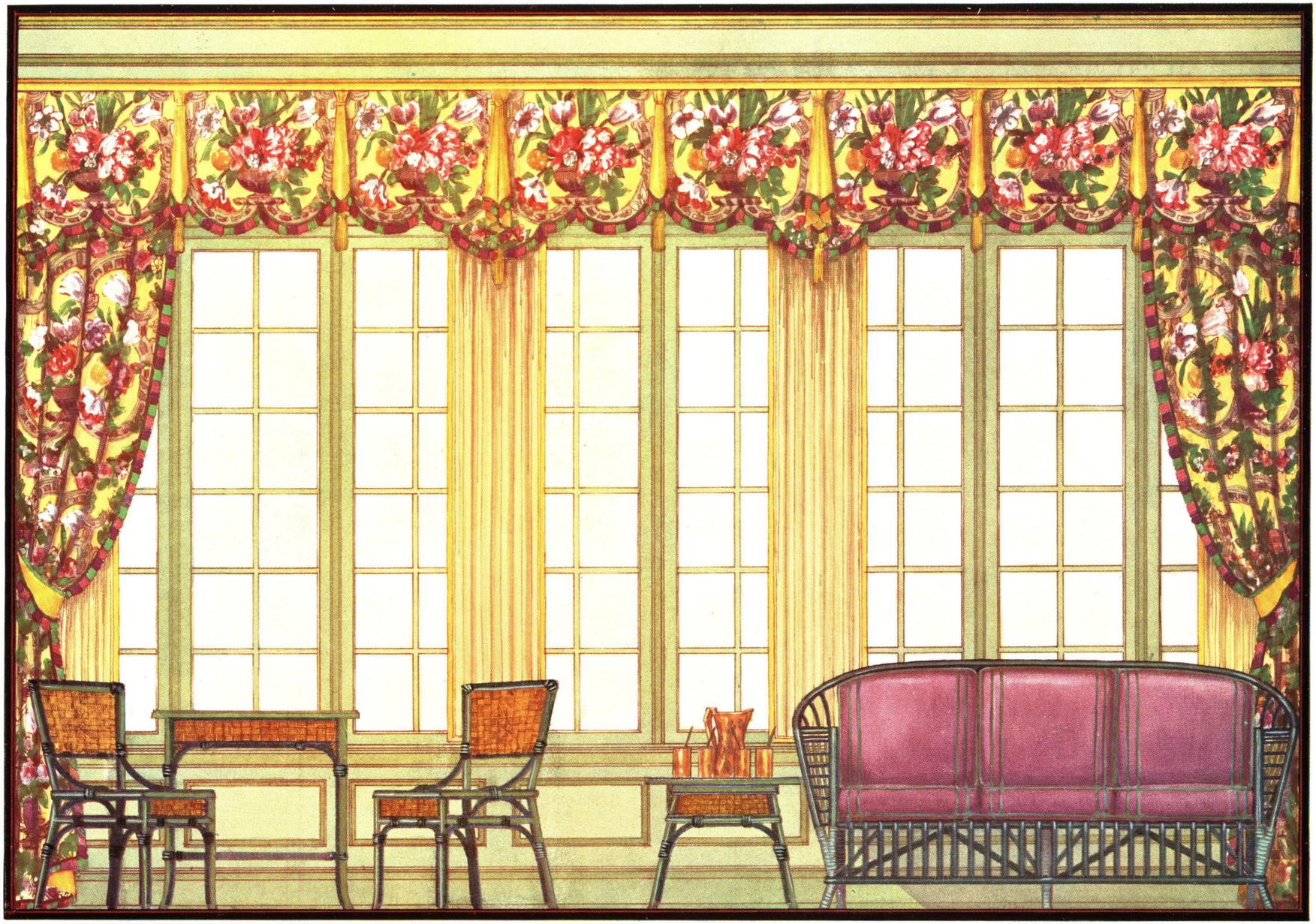


PLATE *21*. SUN PARLOR FOR A COUNTRY CLUB

*Descriptive Text on Page 42*

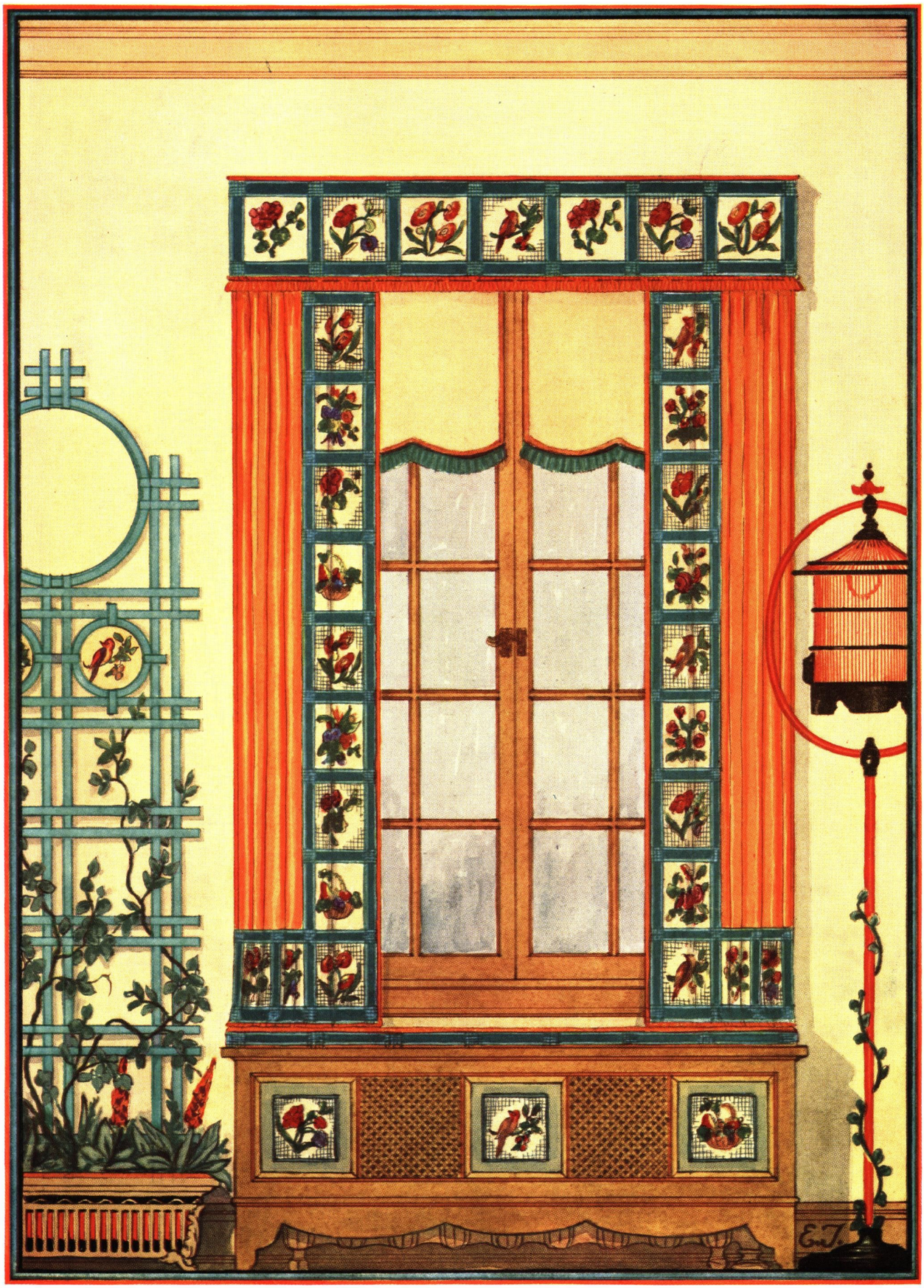


PLATE 22. INEXPENSIVE TREATMENT FOR A SMALL SUN ROOM

*Descriptive Text on Page 43*




PLATE 23. SUN ROOM IN LEMON-YELLOW AND BLUE

*Descriptive Text on Page 44*

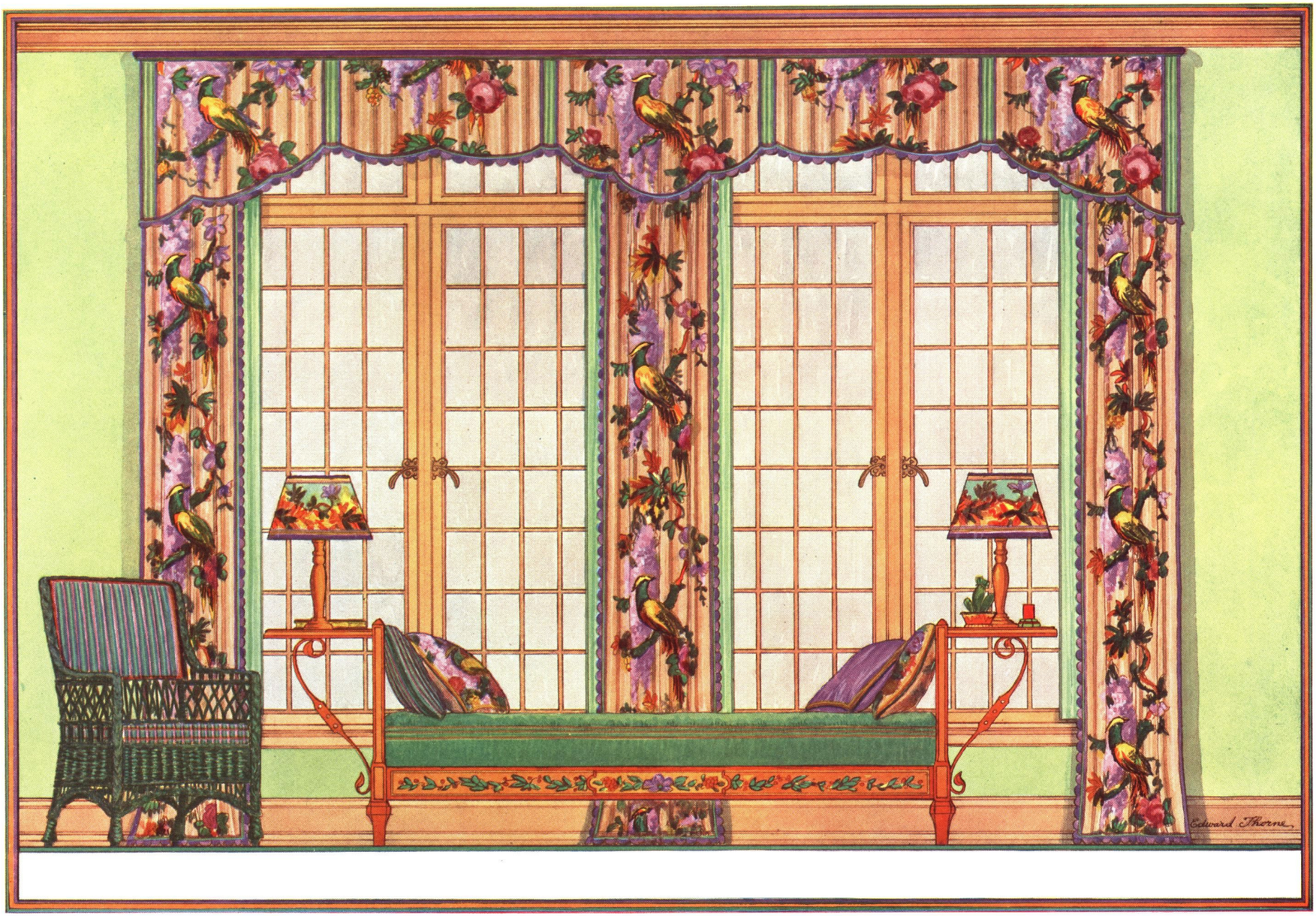



PLATE *24*. SUN ROOM DRAPERIES ADMITTING MAXIMUM LIGHT AND AIR

*Descriptive Text on Page 45*

COLOR PLATES 25 TO 34

# STUDY, OFFICE, LOUNGE, BILLIARD ROOM

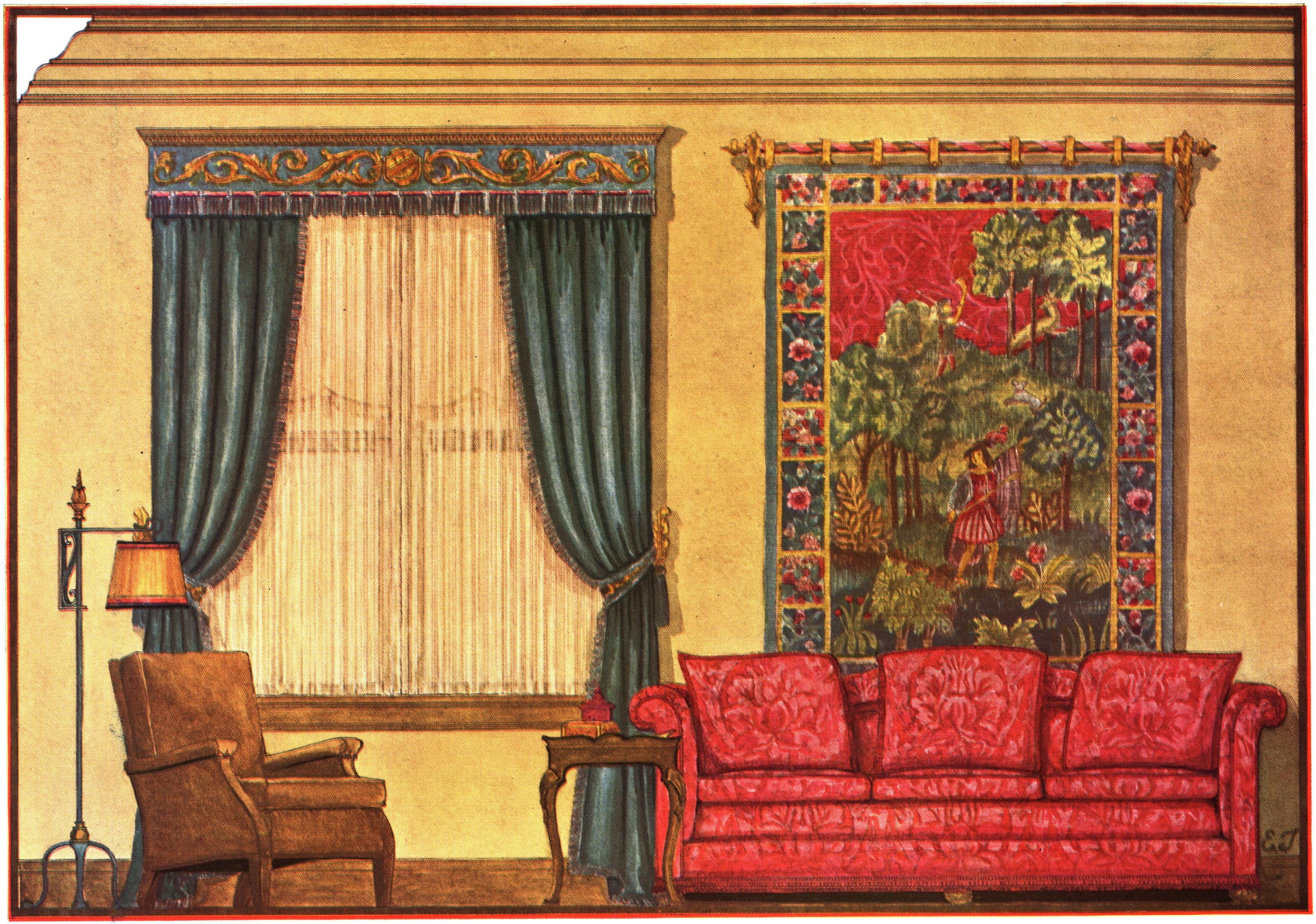


PLATE 25. STUDY FURNISHED AROUND A TAPESTRY

*Descriptive Text on Page 47*

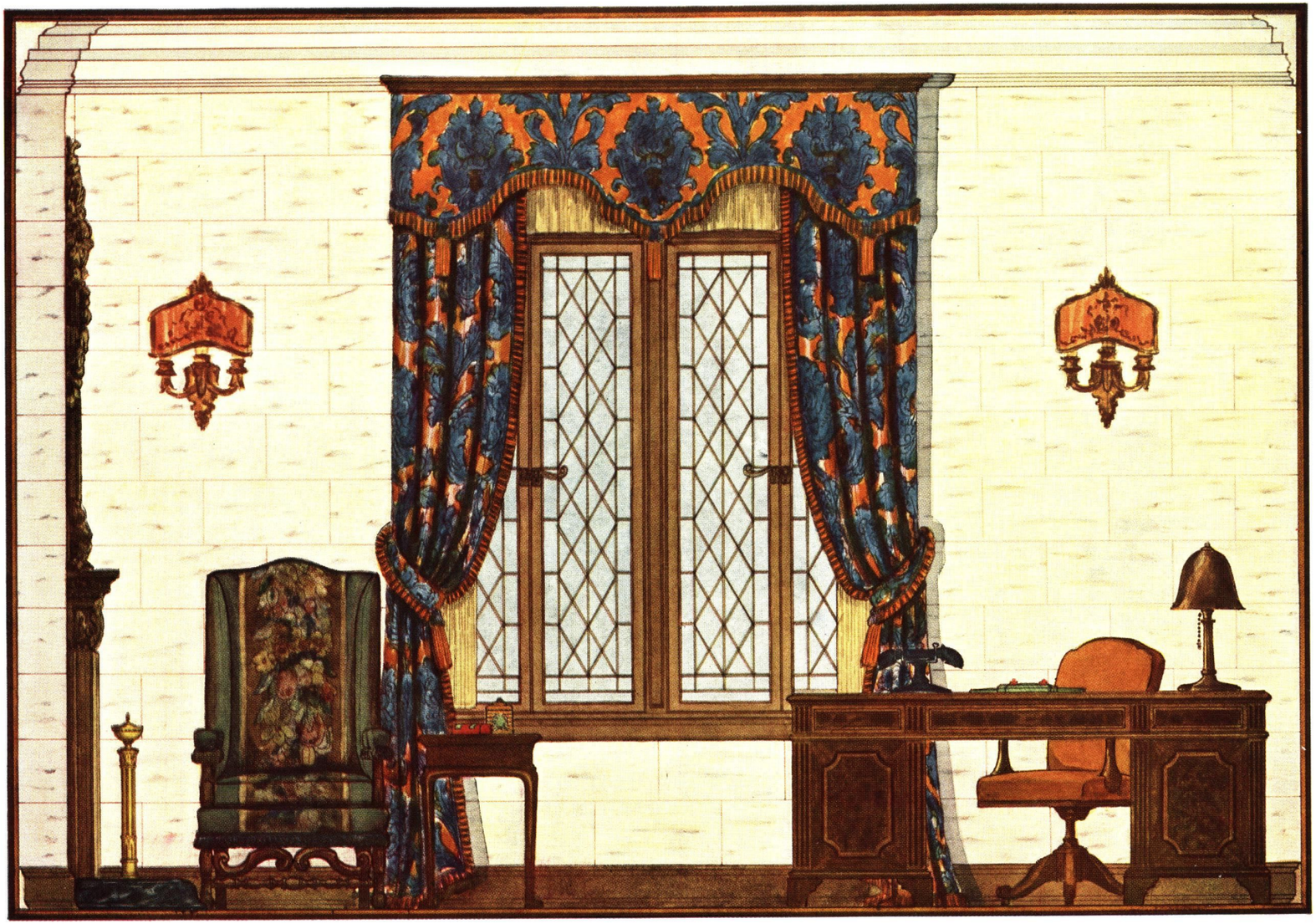


PLATE 26. STUDY OR OFFICE WITH TRAVERTINE WALLS

*Descriptive Text on Page 48*



PLATE 27. DRAPING A STEEL WINDOW IN A MEN'S LOUNGE

*Descriptive Text on Page 49*

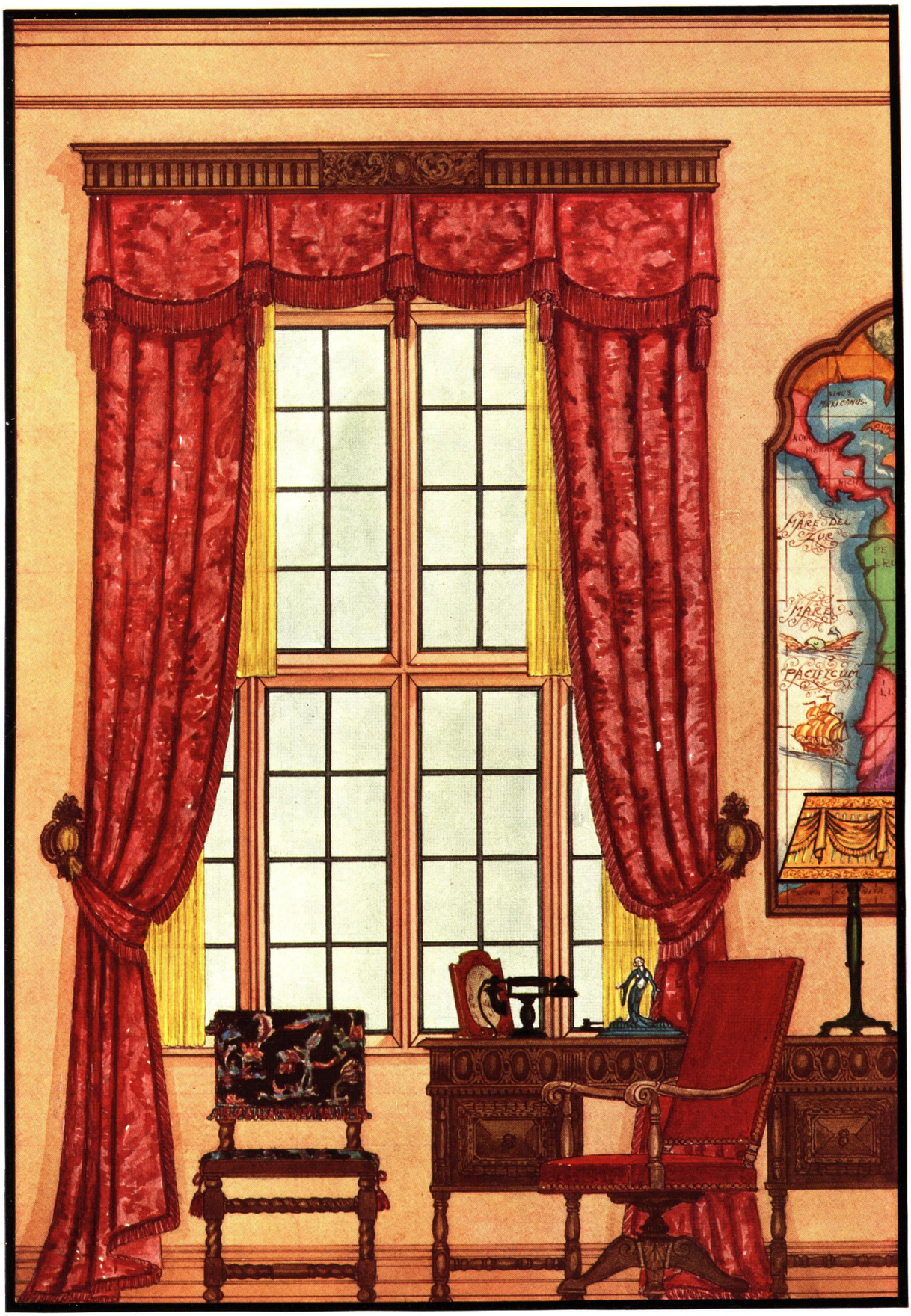



PLATE 28. A BUSINESS OFFICE WITH HOME ATMOSPHERE

*Descriptive Text on Page 50*

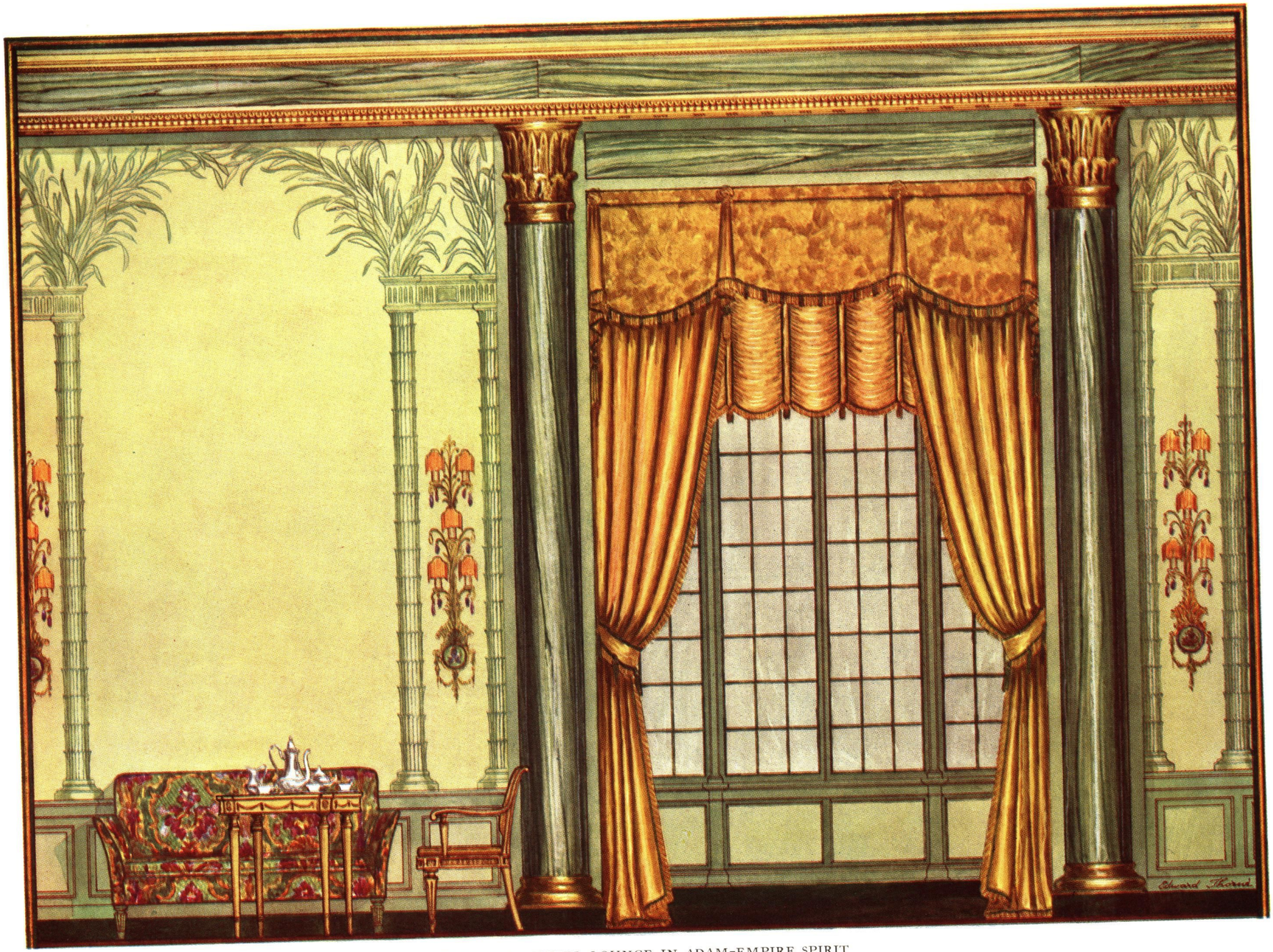


PLATE 29. HOTEL LOUNGE IN ADAM-EMPIRE SPIRIT

*Descriptive Text on Page 51*



PLATE *30*. A COUNTRY CLUB LOUNGE

*Descriptive Text on Page 53*




PLATE *31*. LADIES' ROOM IN A COUNTRY CLUB

*Descriptive Text on Page 54*

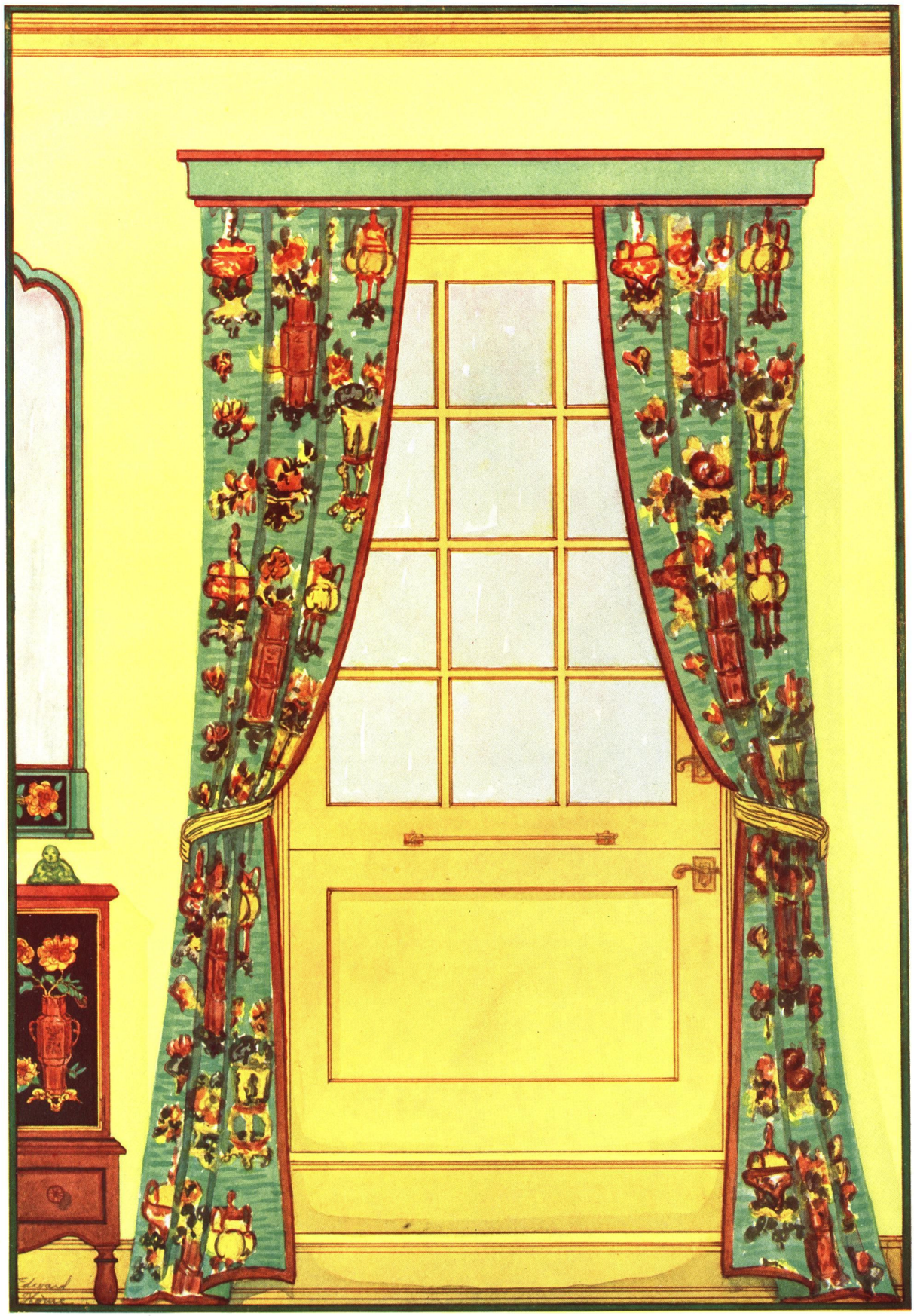


PLATE *32*. BASEMENT RECREATION ROOM WITH CHINESE DRAPERIES AND PAINTED FURNITURE

*Descriptive Text on Page 56*

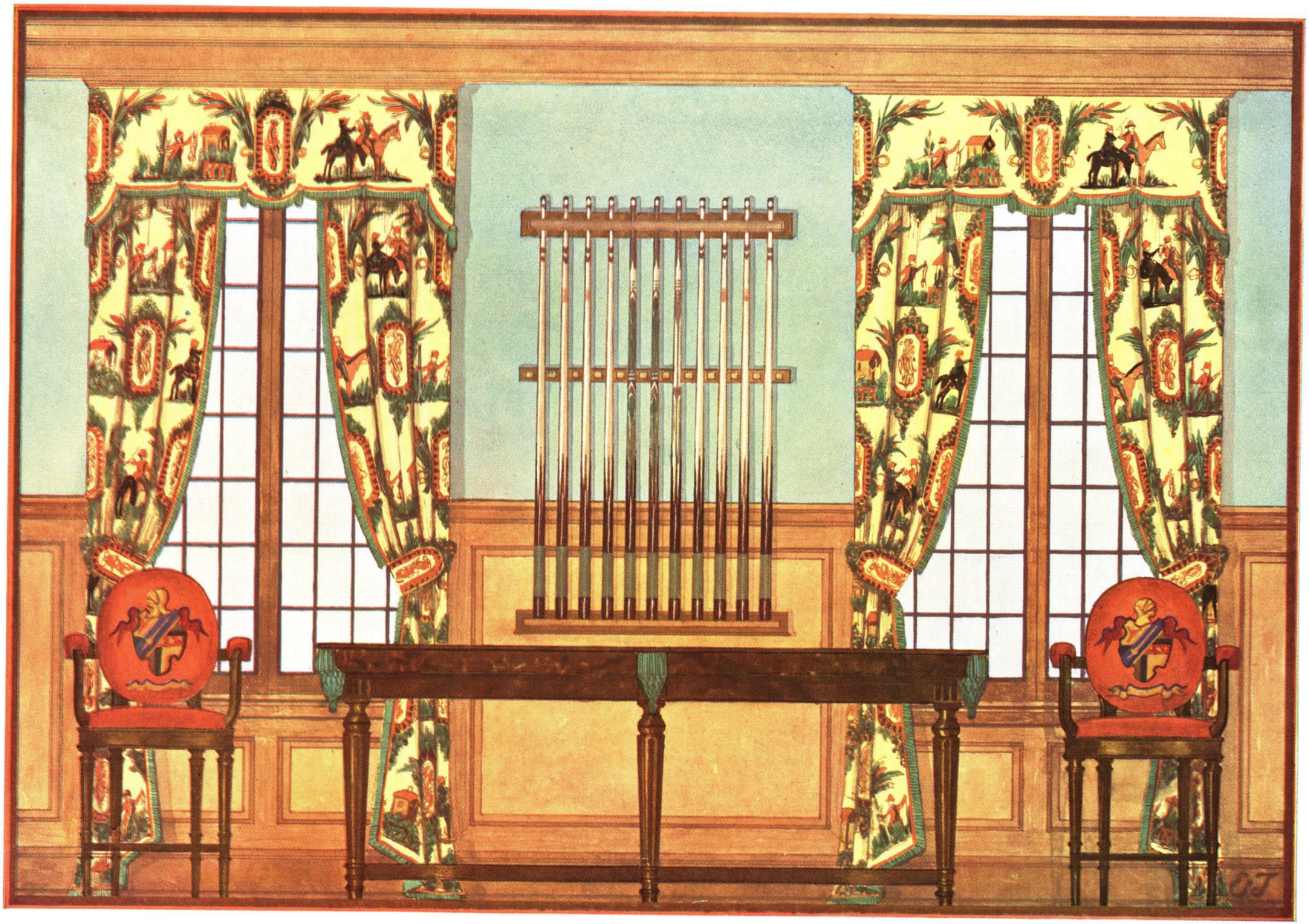


PLATE *33*. FIRST FLOOR BILLIARD ROOM WITH LARGE WINDOWS AND WOOD WAINSCOT

*Descriptive Text on Page 57*




PLATE *34*. BASEMENT BILLIARD ROOM WITH SMALL WINDOWS

*Descriptive Text on Page 58*

COLOR PLATES 35 TO 46

# THE DINING ROOM IN THE HOME, CLUB AND HOTEL




PLATE 35. MODERN DINING ROOM IN STRIKING MATERIALS AND COLORS

*Descriptive Text on Page 60*

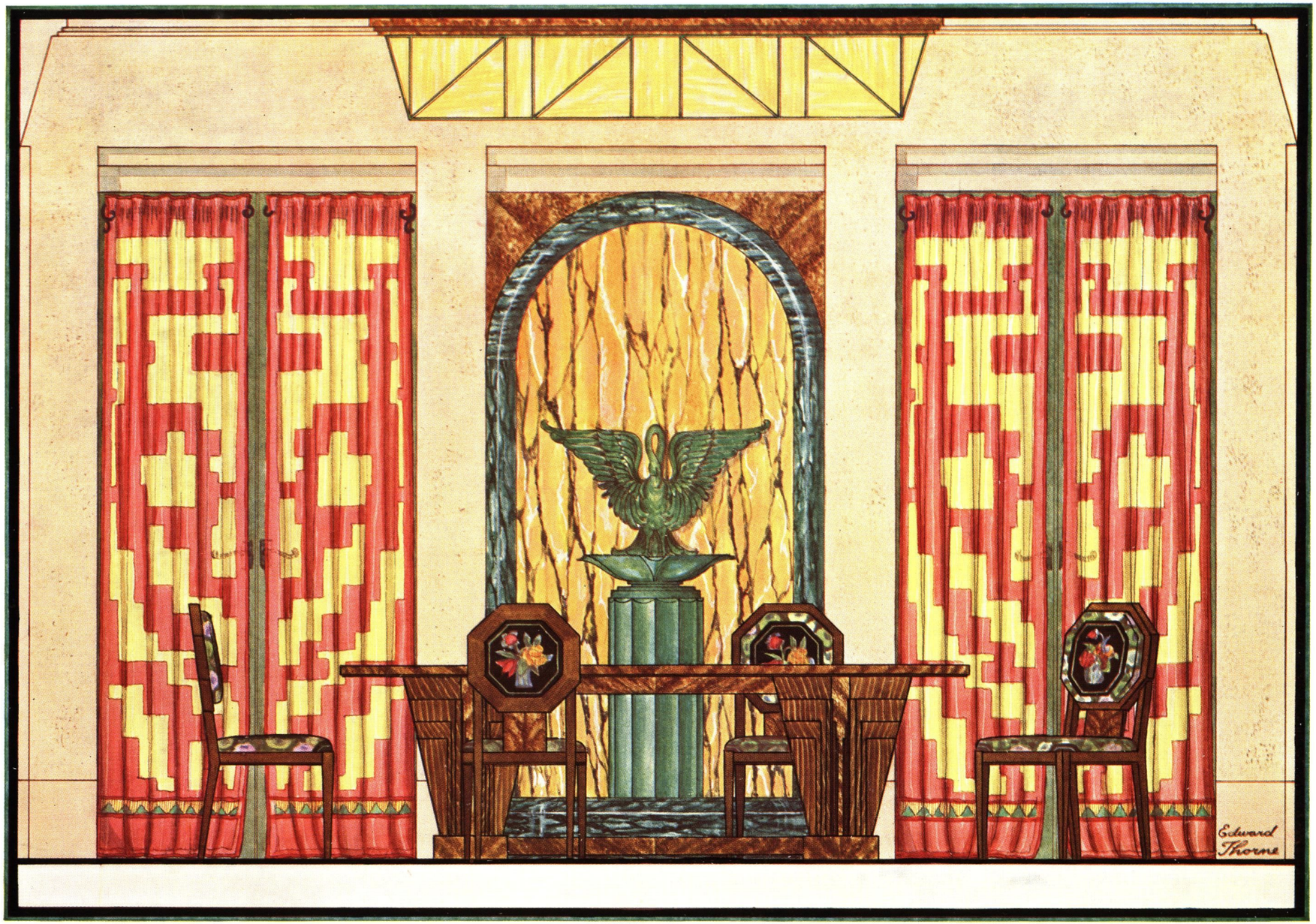



PLATE *36*. MODERN DINING ROOM IN MAPLE AND WALNUT

*Descriptive Text on Page 62*




PLATE 37. FORMAL BREAKFAST ROOM IN POMPEIAN SPIRIT

*Descriptive Text on Page 63*

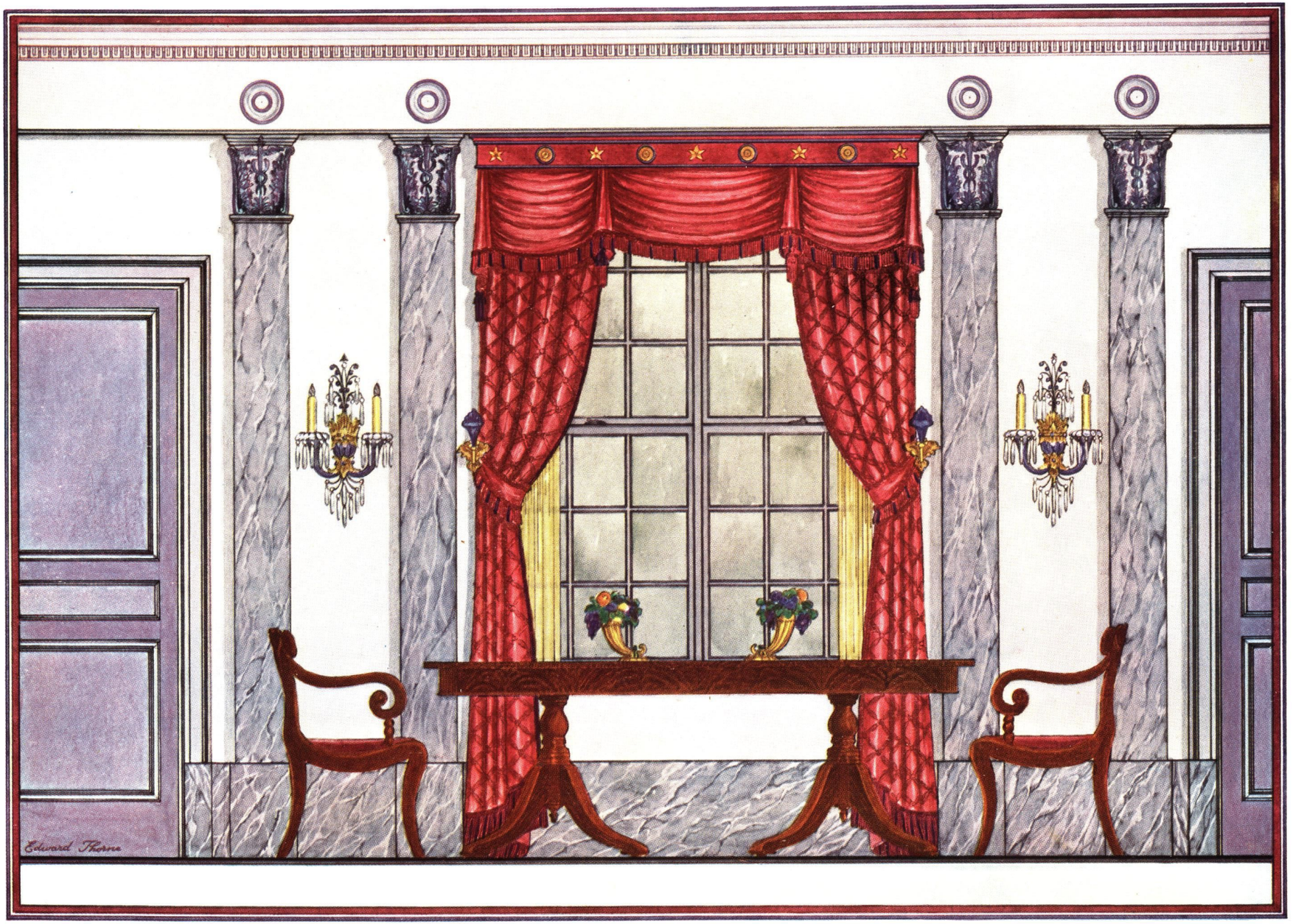



PLATE *38*. FORMAL EARLY AMERICAN DINING ROOM

*Descriptive Text on Page 64*

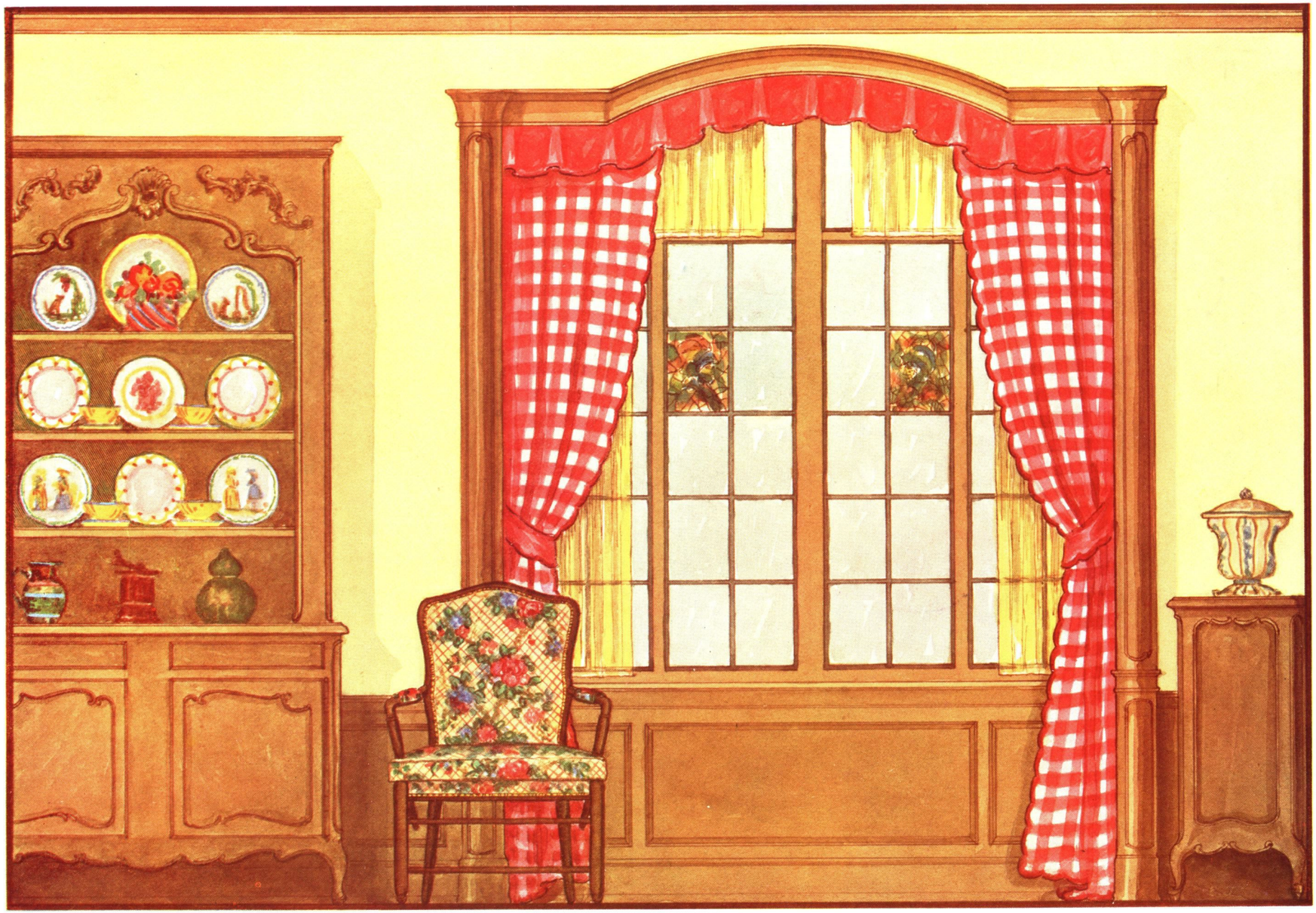


PLATE *39*. NORMANDY DINING ROOM ADAPTED TO AMERICAN REQUIREMENTS

*Descriptive Text on Page 65*



PLATE *40*. DINING ROOM OF FRENCH PROVINCIAL INSPIRATION

*Descriptive Text on Page 67*




PLATE *41*. DINING ROOM WITH CREWEL EMBROIDERY AS A DECORATIVE MOTIF

*Descriptive Text on Page 68*



PLATE *42*. MODERN BALL ROOM OR NIGHT CLUB

*Descriptive Text on Page 69*

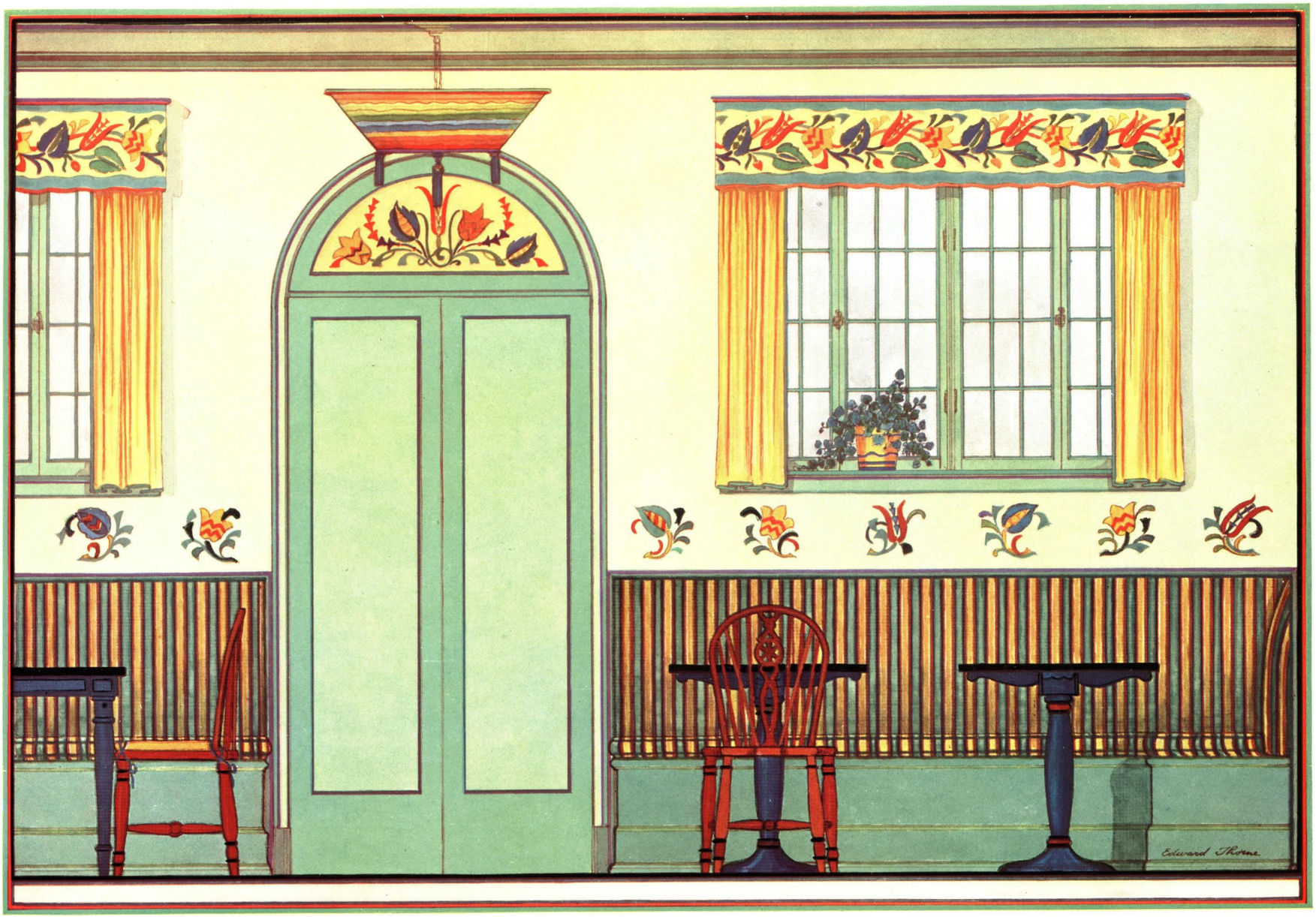



PLATE *43*. MODERN TEA ROOM WITH PAINTED WALLS

*Descriptive Text on Page 70*

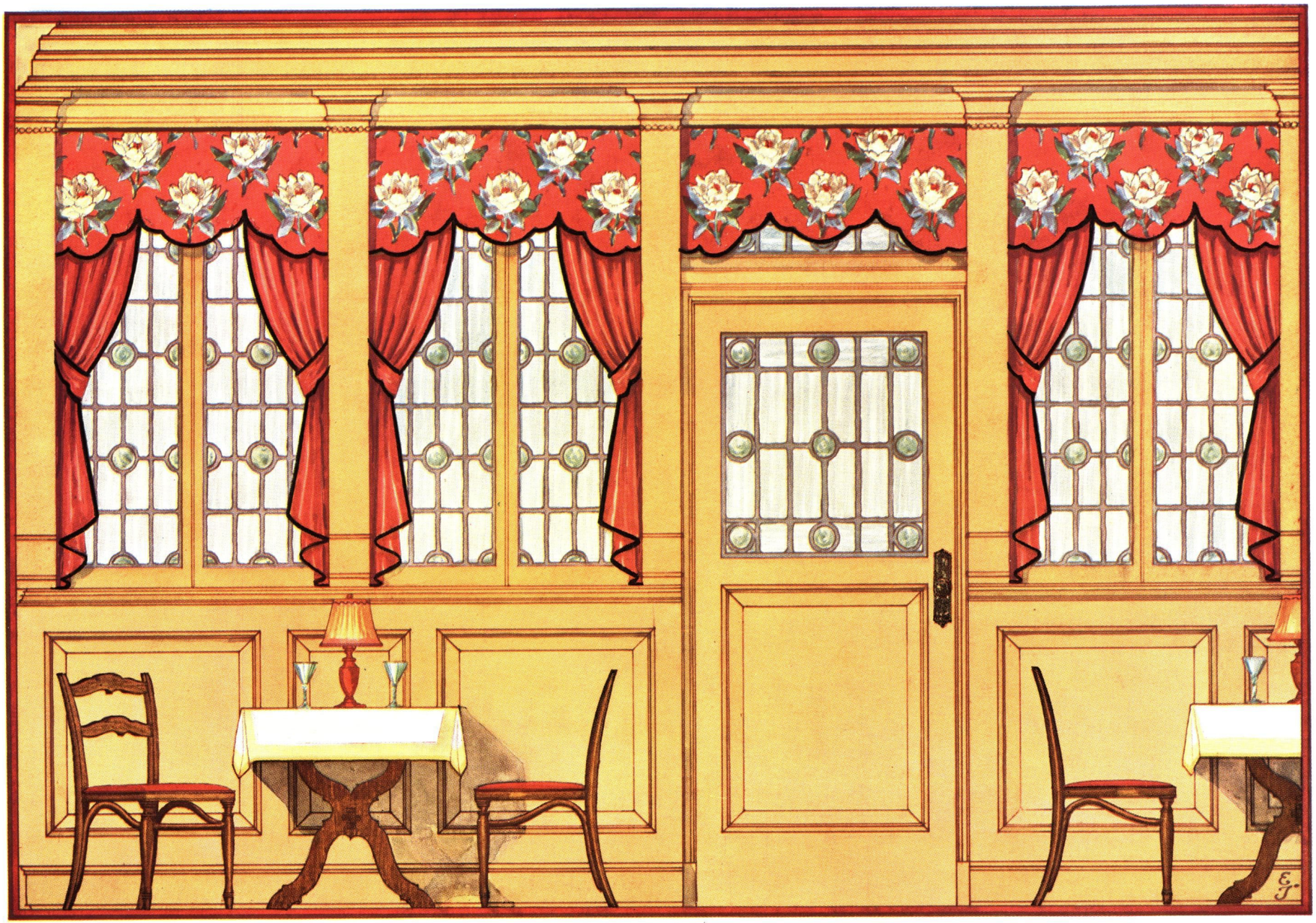


PLATE *44*. BASEMENT GRILL ROOM IN A HOTEL

*Descriptive Text on Page 71*

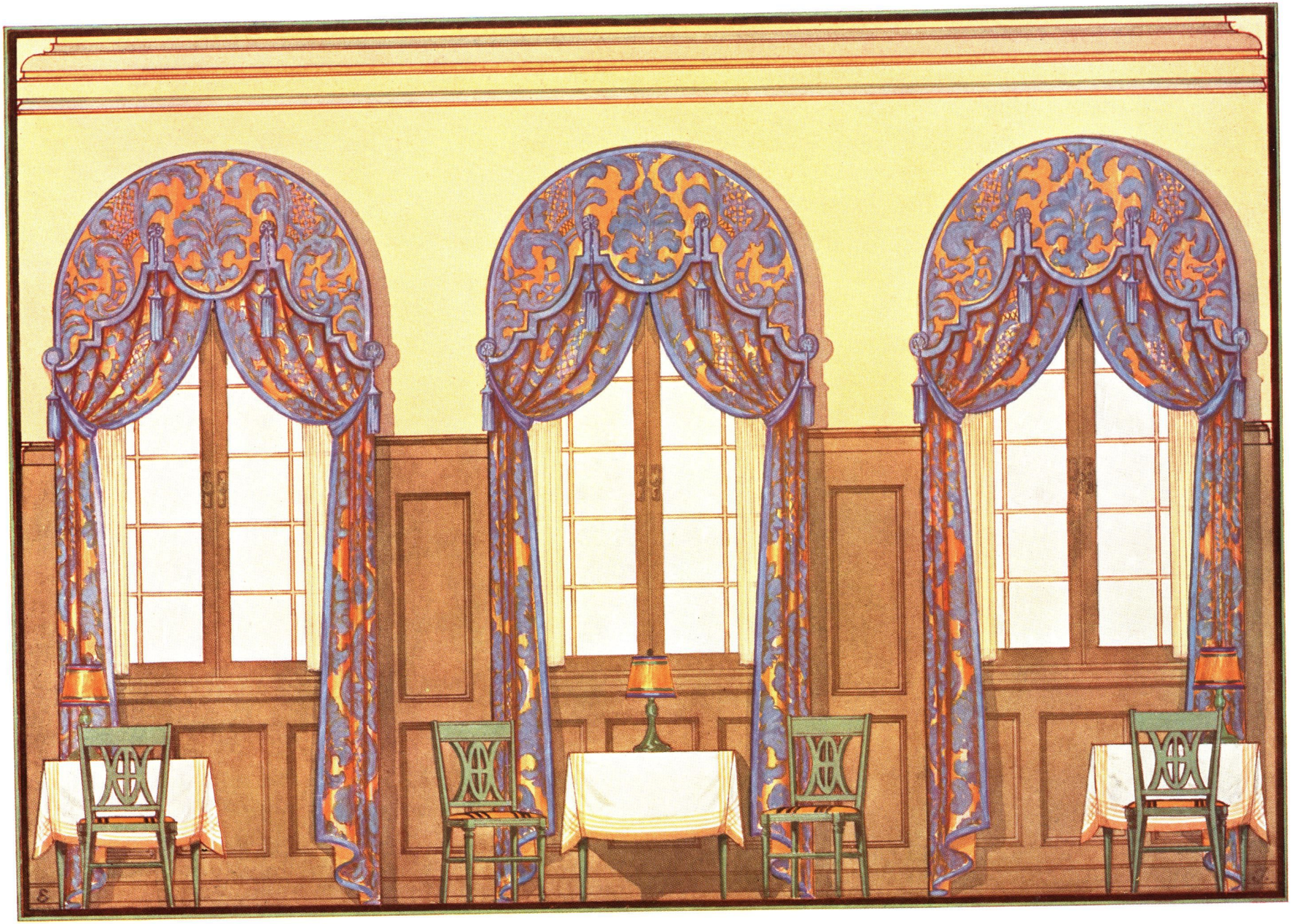


PLATE 45. COLORFUL WOOD-PANELED HOTEL DINING ROOM

*Descriptive Text on Page 72*

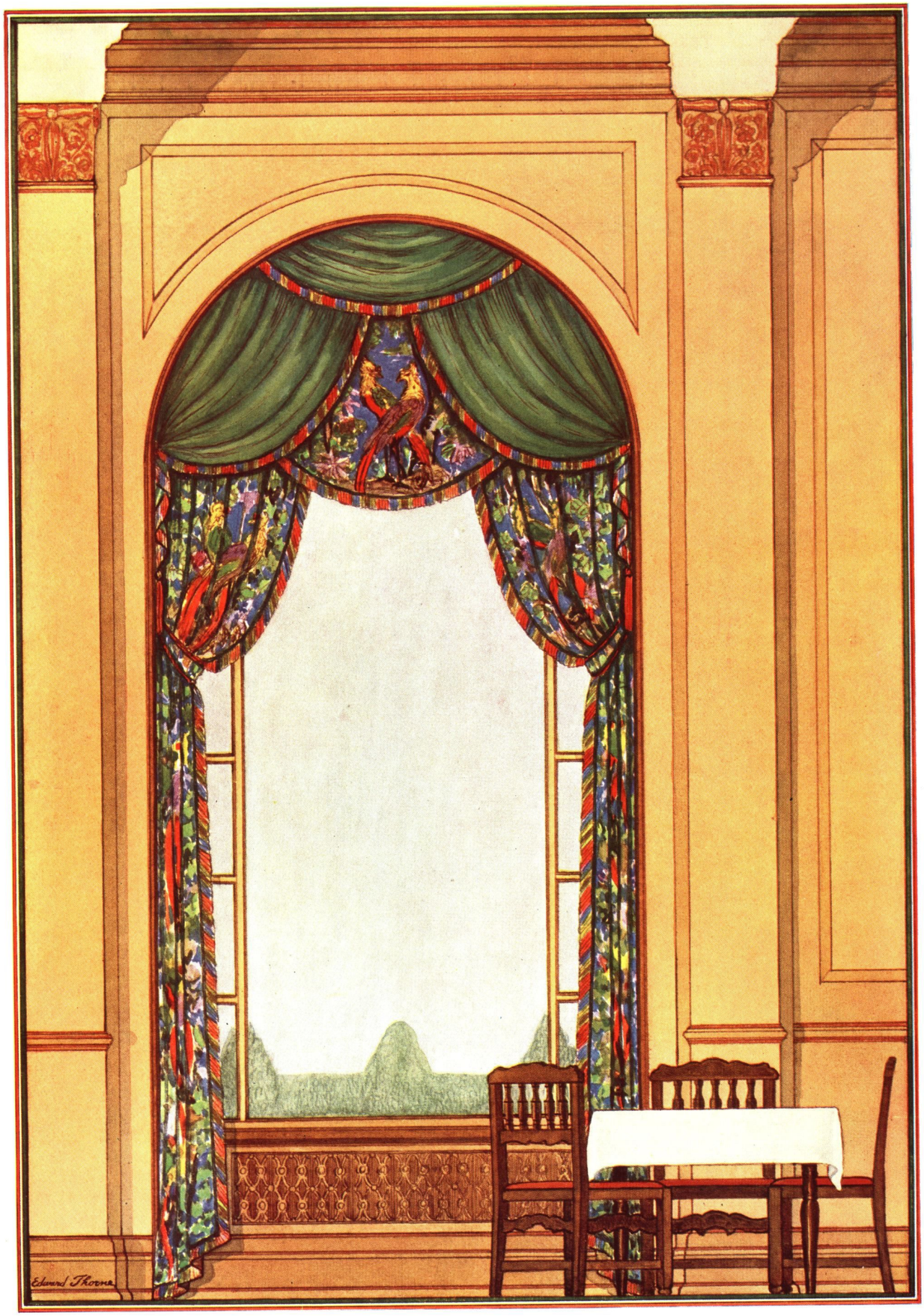



PLATE *46*. FORMAL DRAPERY FOR HOTEL DINING ROOM

*Descriptive Text on Page 73*

COLOR PLATES 47 TO 61

# BED ROOM AND BOUDOIR

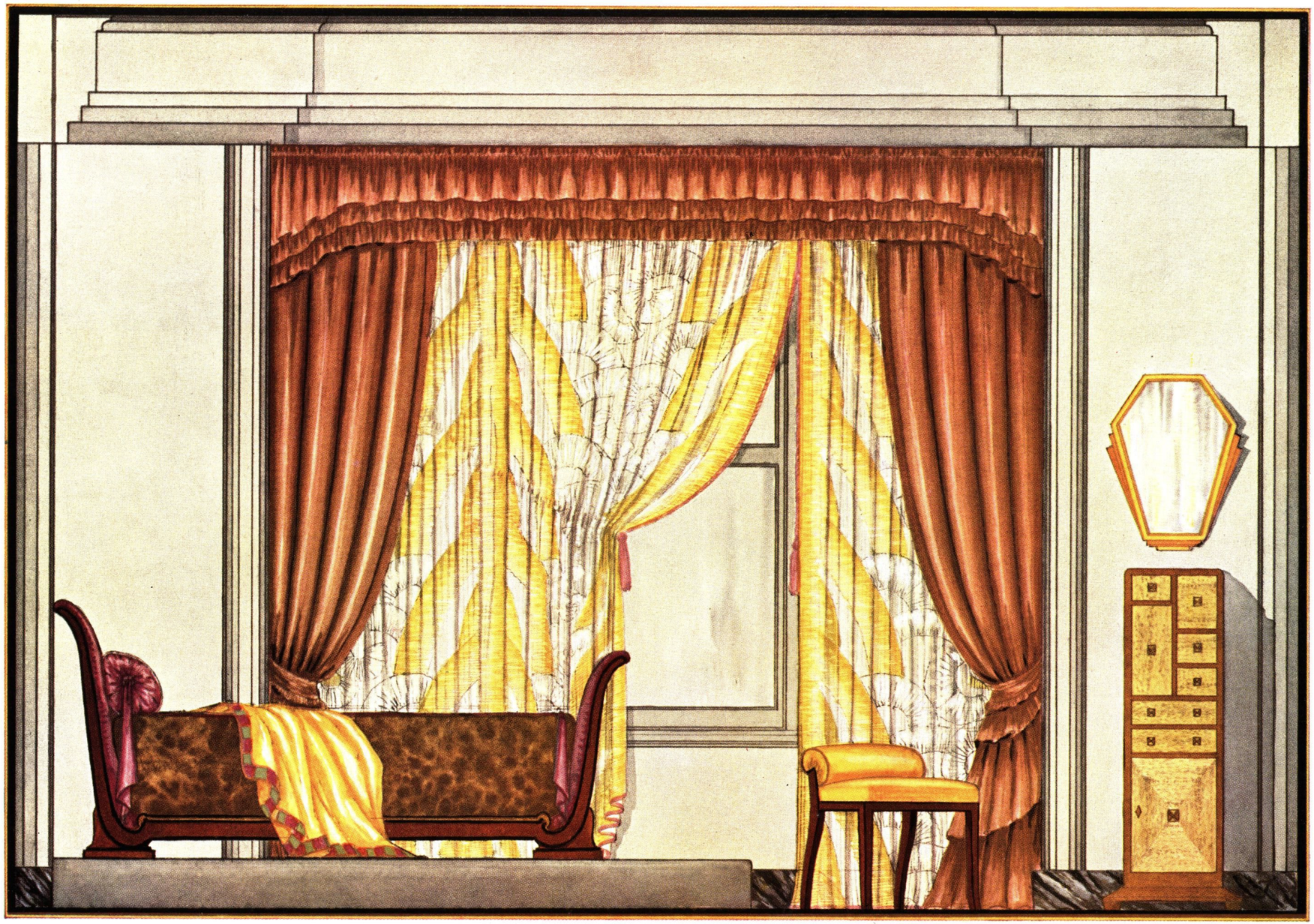


PLATE 47. MODERN BED ROOM IN GREY, BROWN AND GOLD

*Descriptive Text on Page 75*

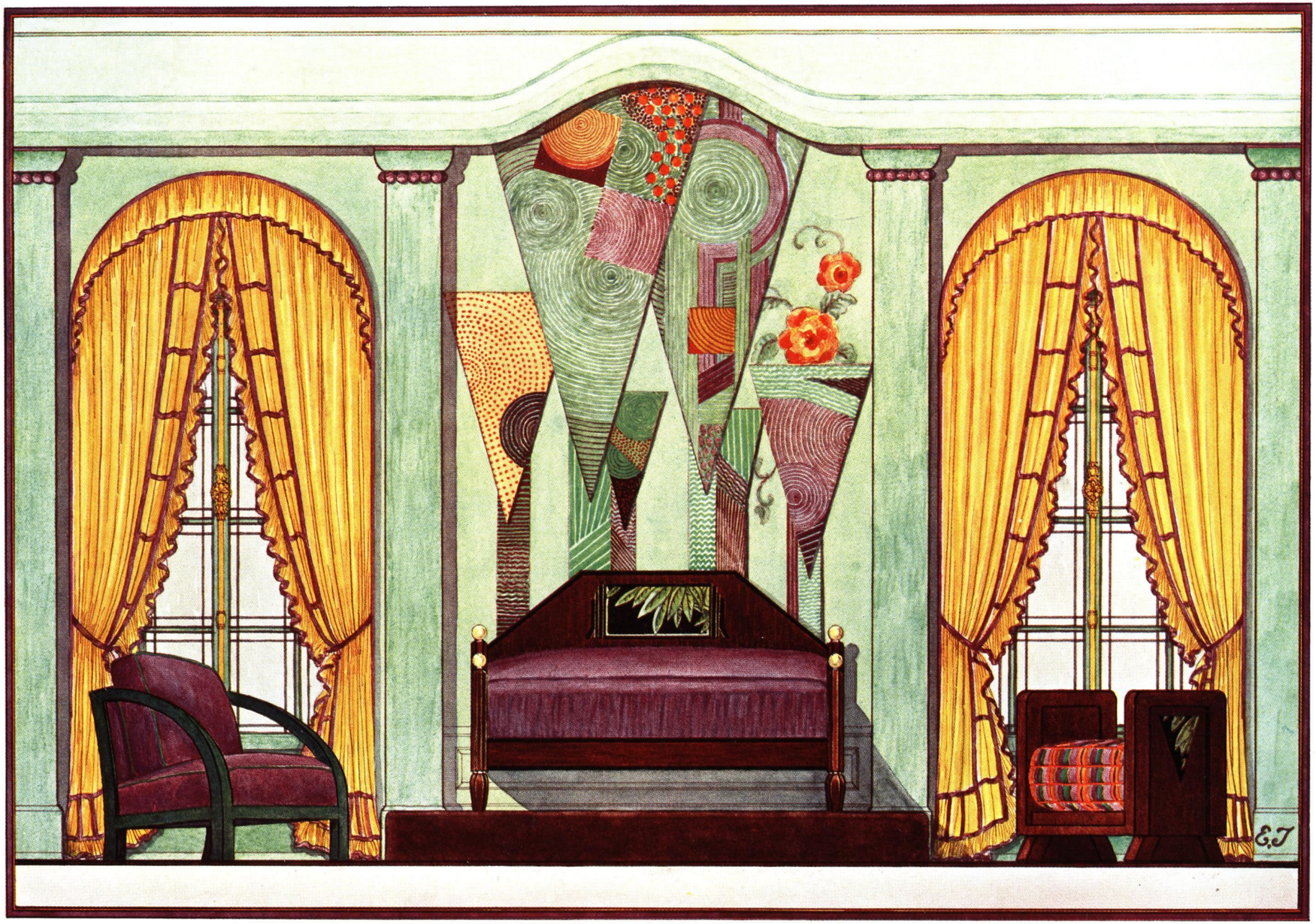



PLATE *48*. MODERN BED ROOM IN VIVID COLORING

*Descriptive Text on Page 76*

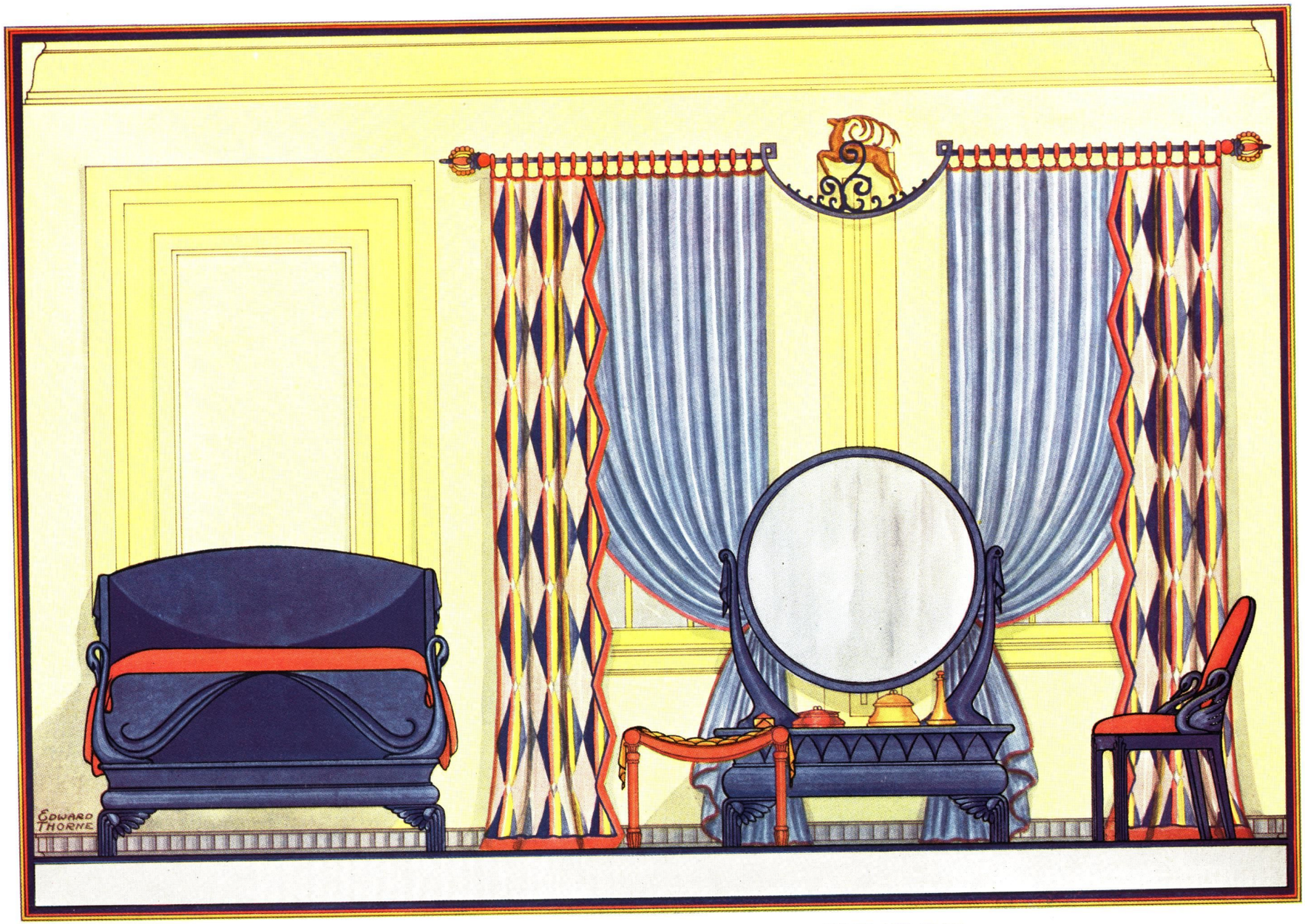



PLATE *49*. ULTRA-MODERN BED ROOM IN LEMON-YELLOW, CERISE AND BLUE

*Descriptive Text on Page 77*



PLATE 50. MODERN BED ROOM WITH NOVEL LIGHTING

*Descriptive Text on Page 79*

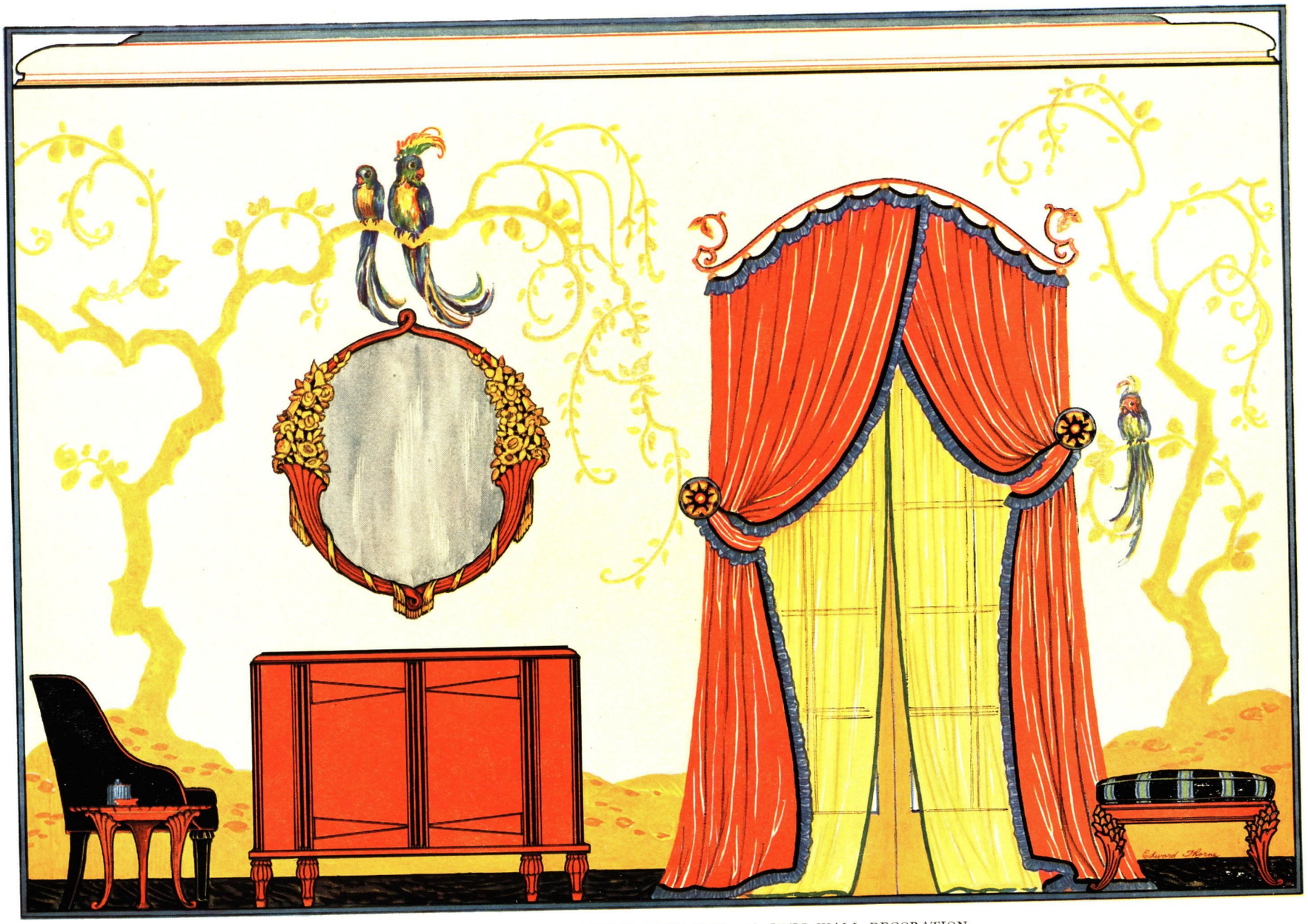


PLATE 51. ULTRA-MODERN BOUDOIR WITH NATURALISTIC WALL DECORATION

*Descriptive Text on Page 80*

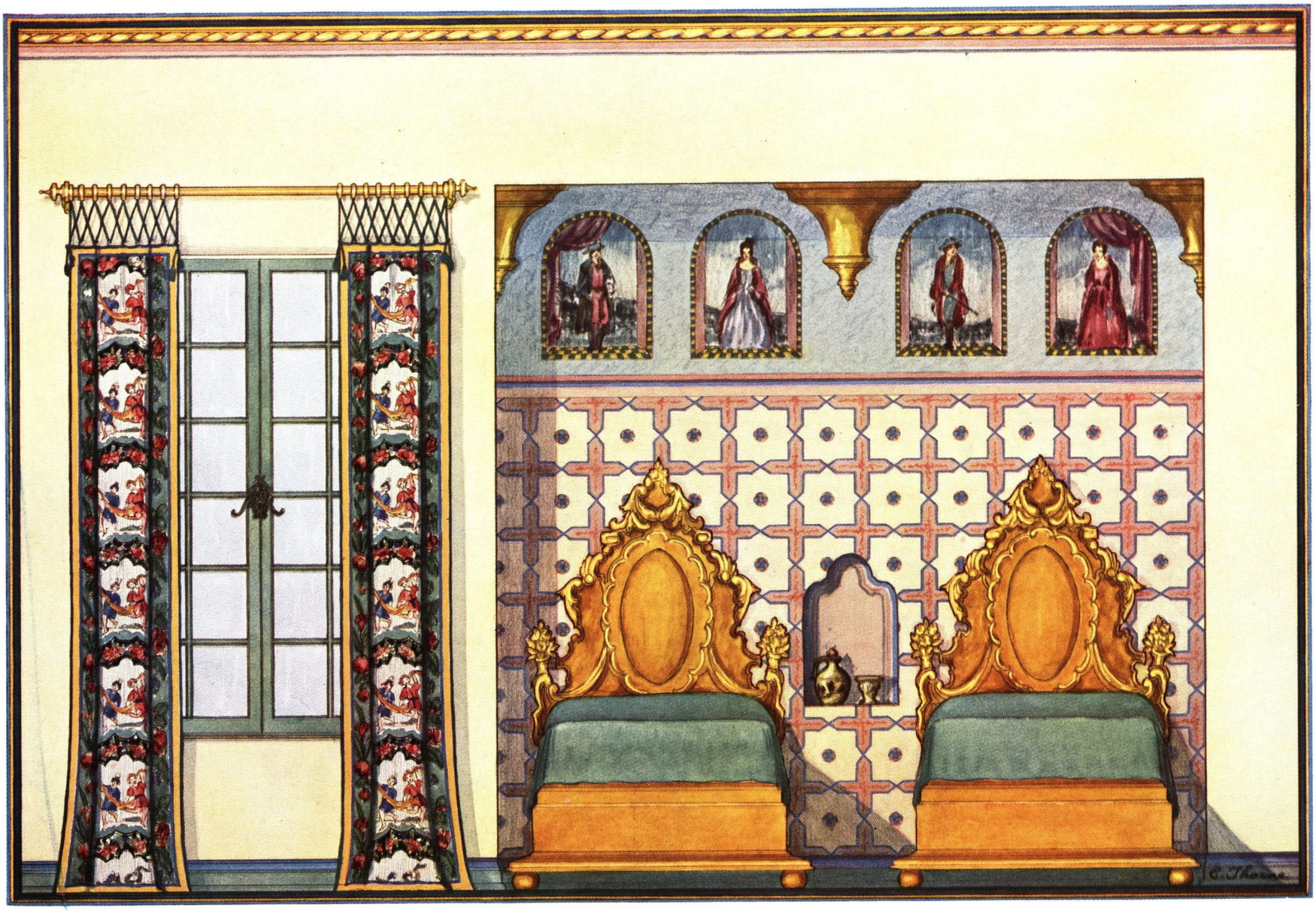


PLATE 52. AMERICAN ADAPTATION OF SPANISH BED ROOM

*Descriptive Text on Page 82*

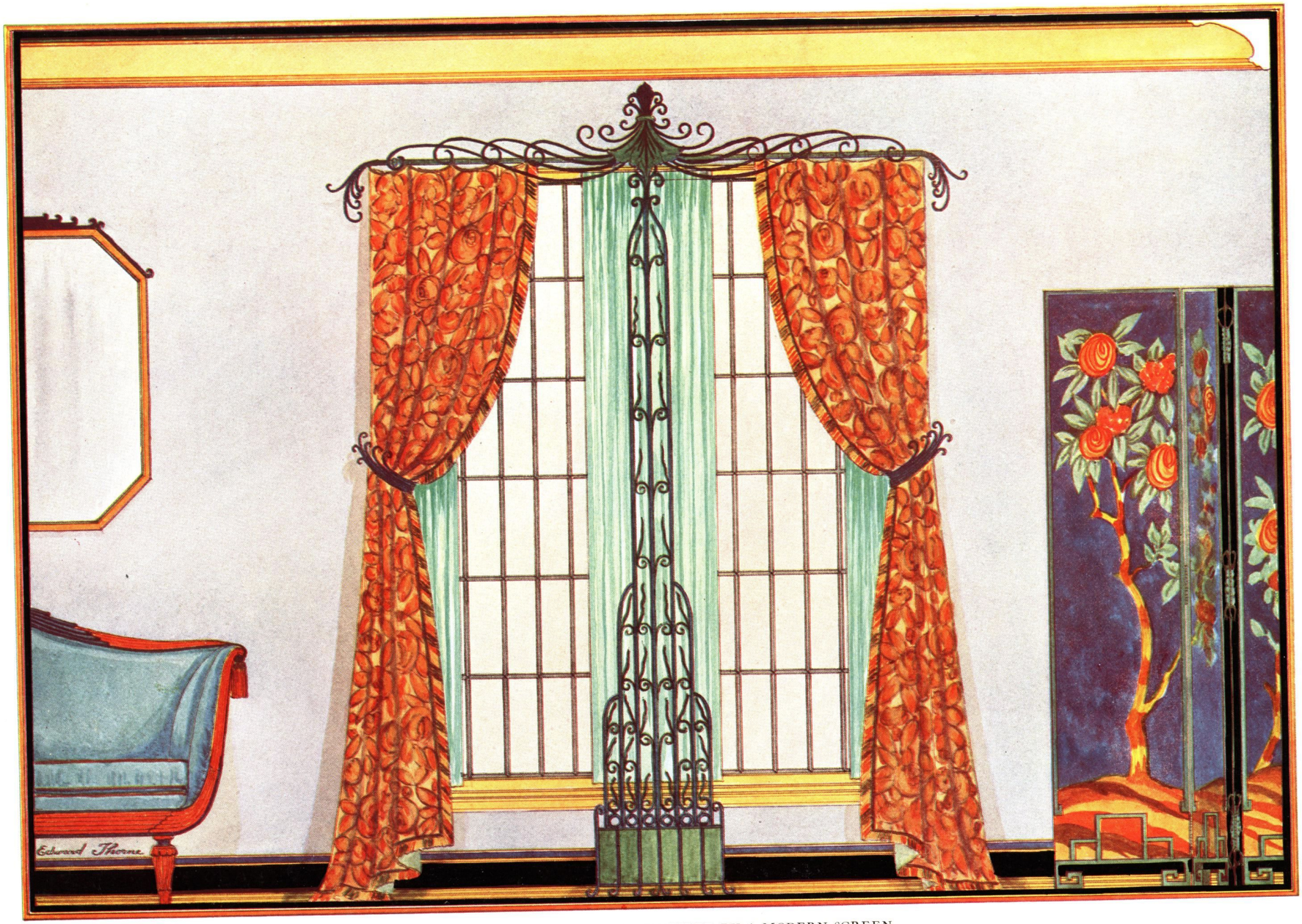



PLATE 53. A BOUDOIR INSPIRED BY A MODERN SCREEN

*Descriptive Text on Page 84*



PLATE *54*. BED ROOM INSPIRED FROM NORMANDY

*Descriptive Text on Page 85*

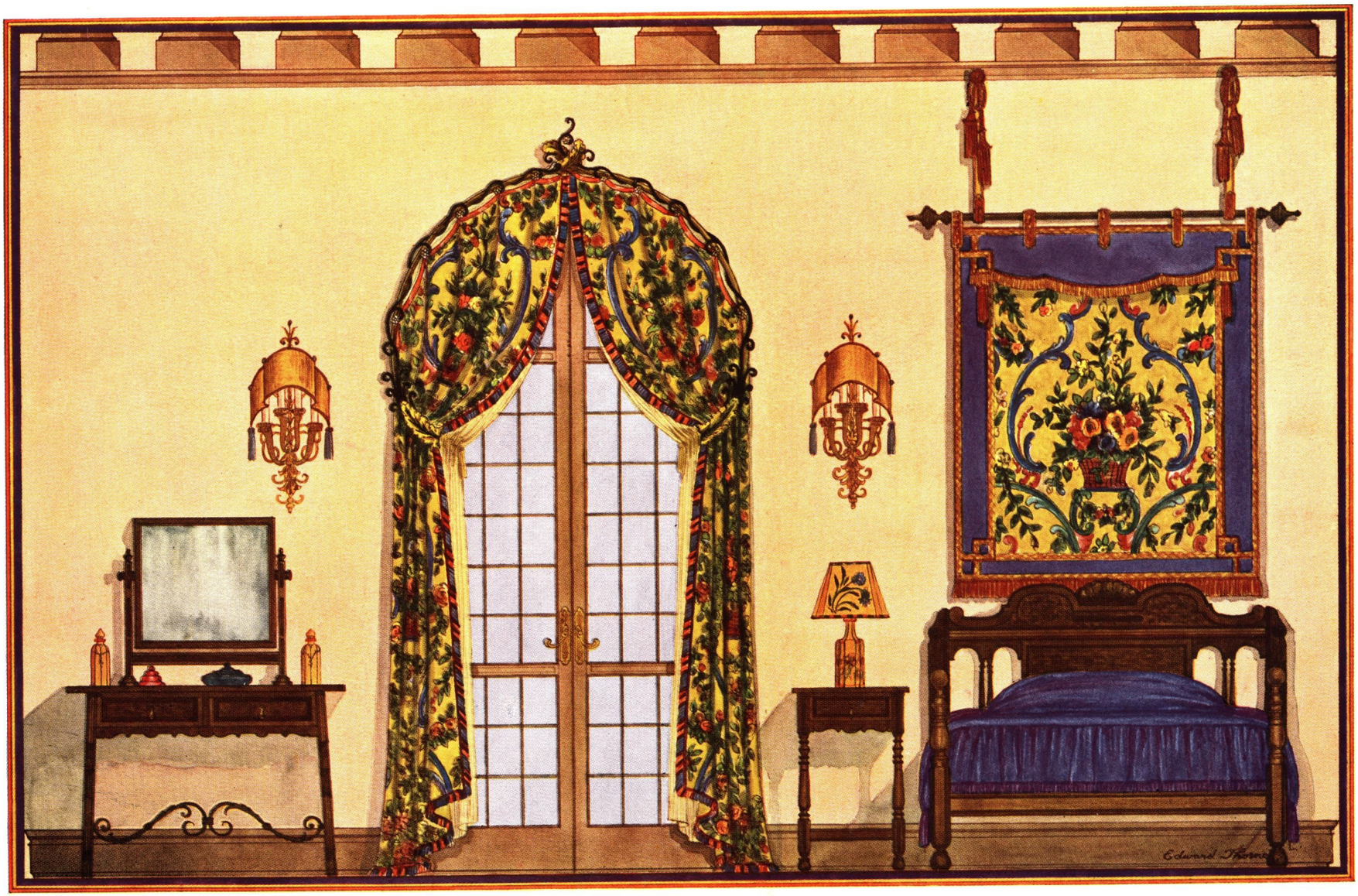


PLATE 55. IN-SWINGING WINDOW DRAPERY IN A SPANISH-TYPE BED ROOM

*Descriptive Text on Page 87*

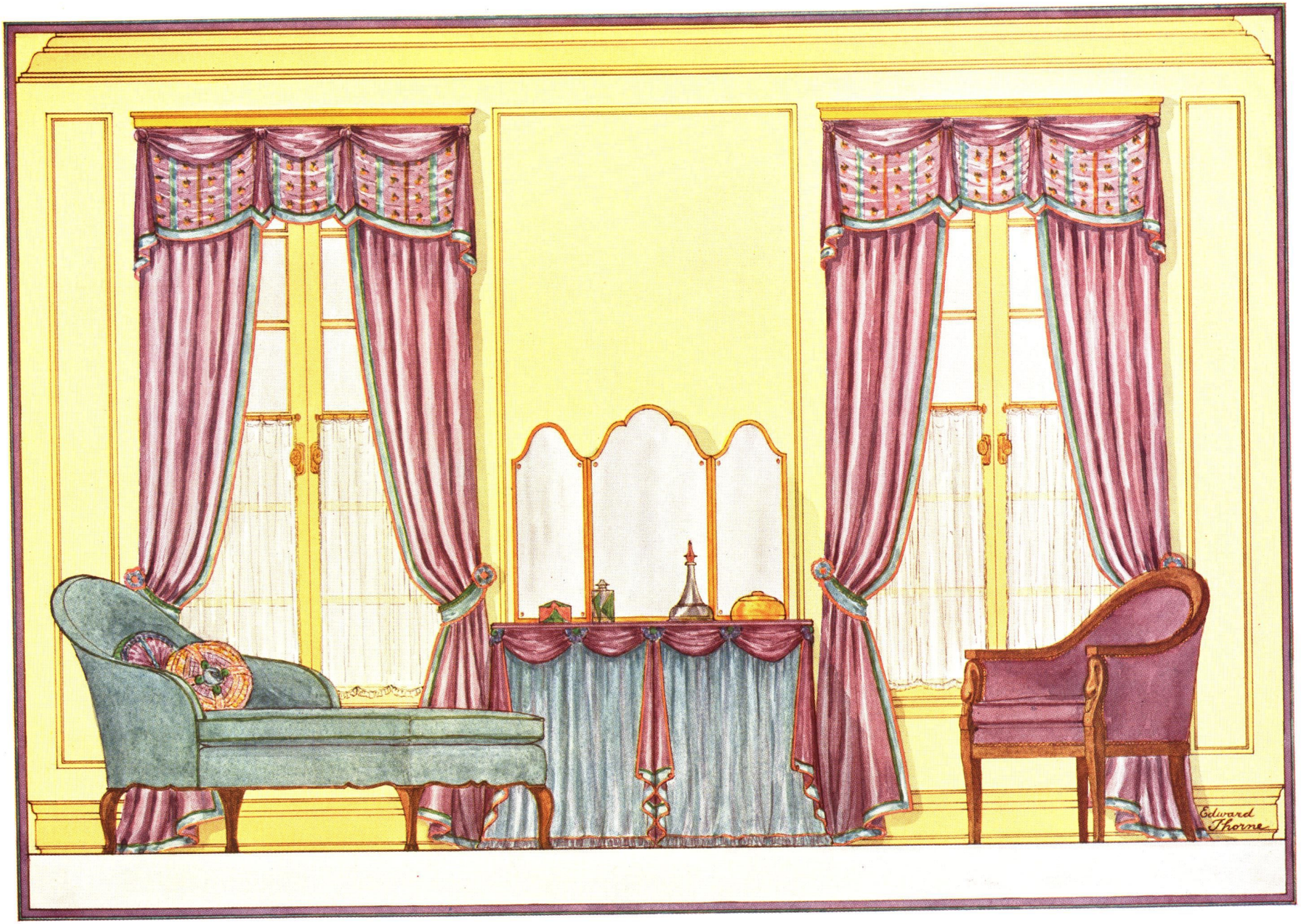



PLATE 56. FORMAL BOUDOIR IN LAVENDER, BLUE AND YELLOW

*Descriptive Text on Page 88*

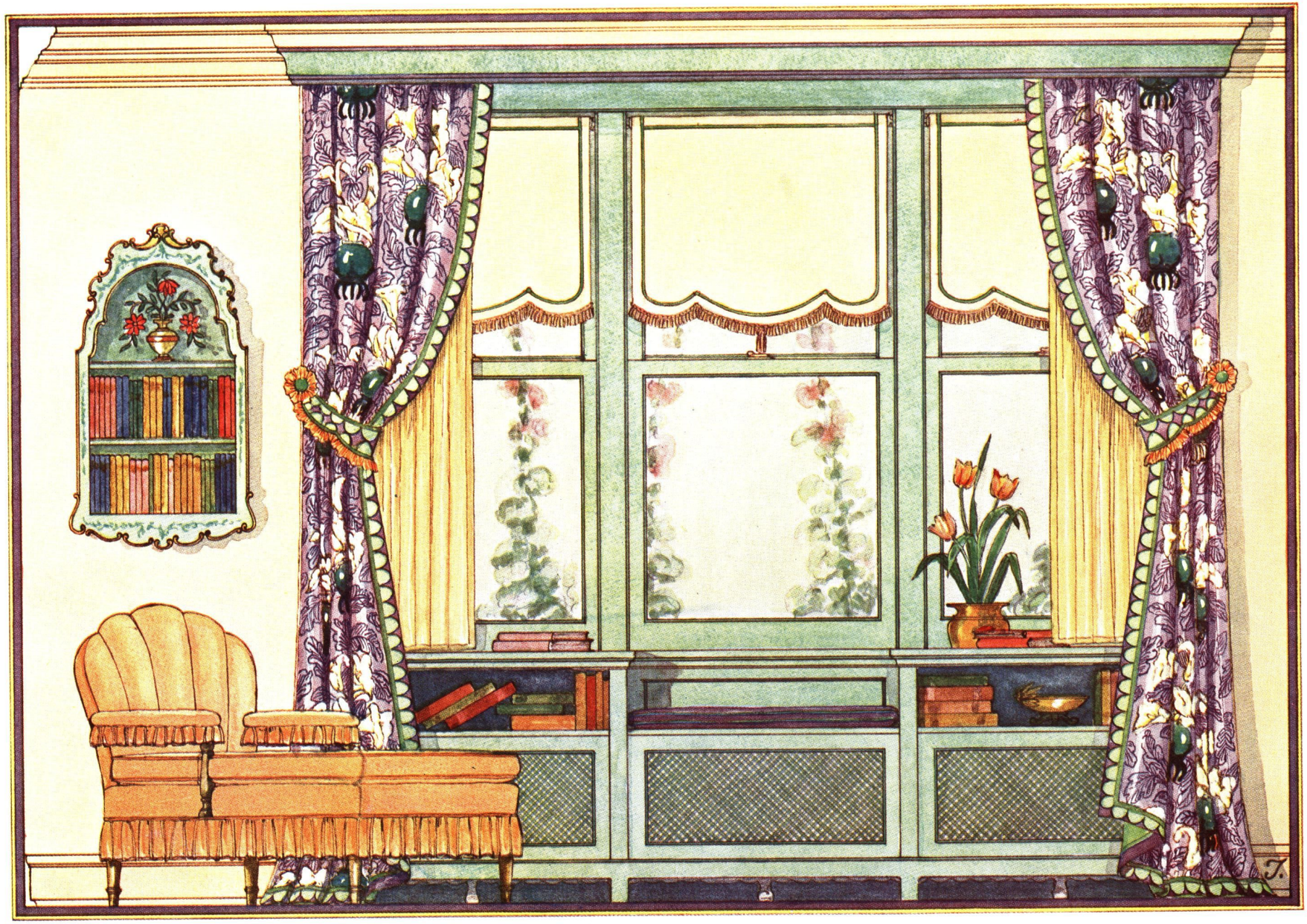


PLATE 57. BAY WINDOW WITH RADIATOR COVER AND SEAT

*Descriptive Text on Page 89*

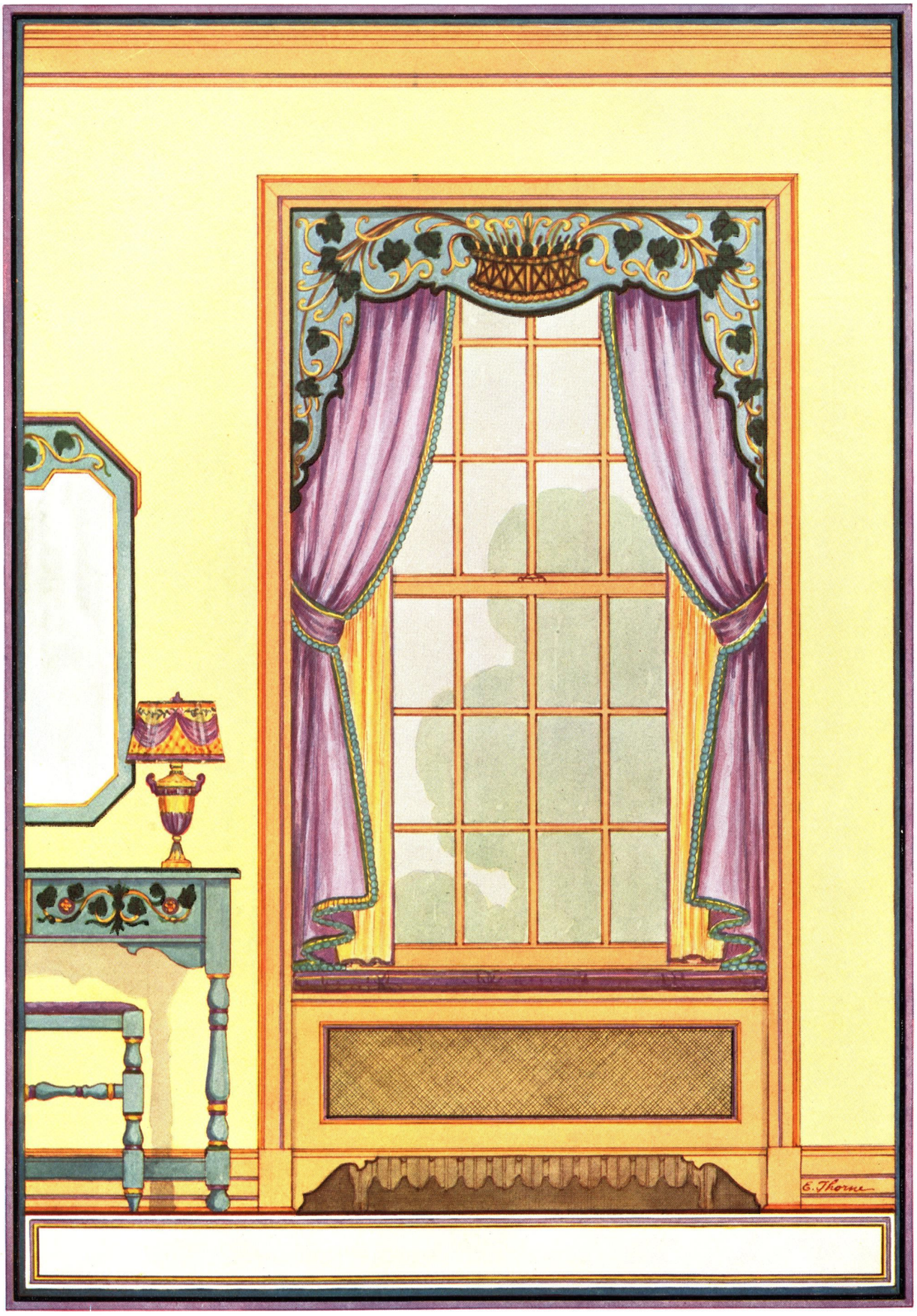



PLATE 58. GUEST ROOM IN YELLOW, GREEN AND LAVENDER

*Descriptive Text on Page 90*

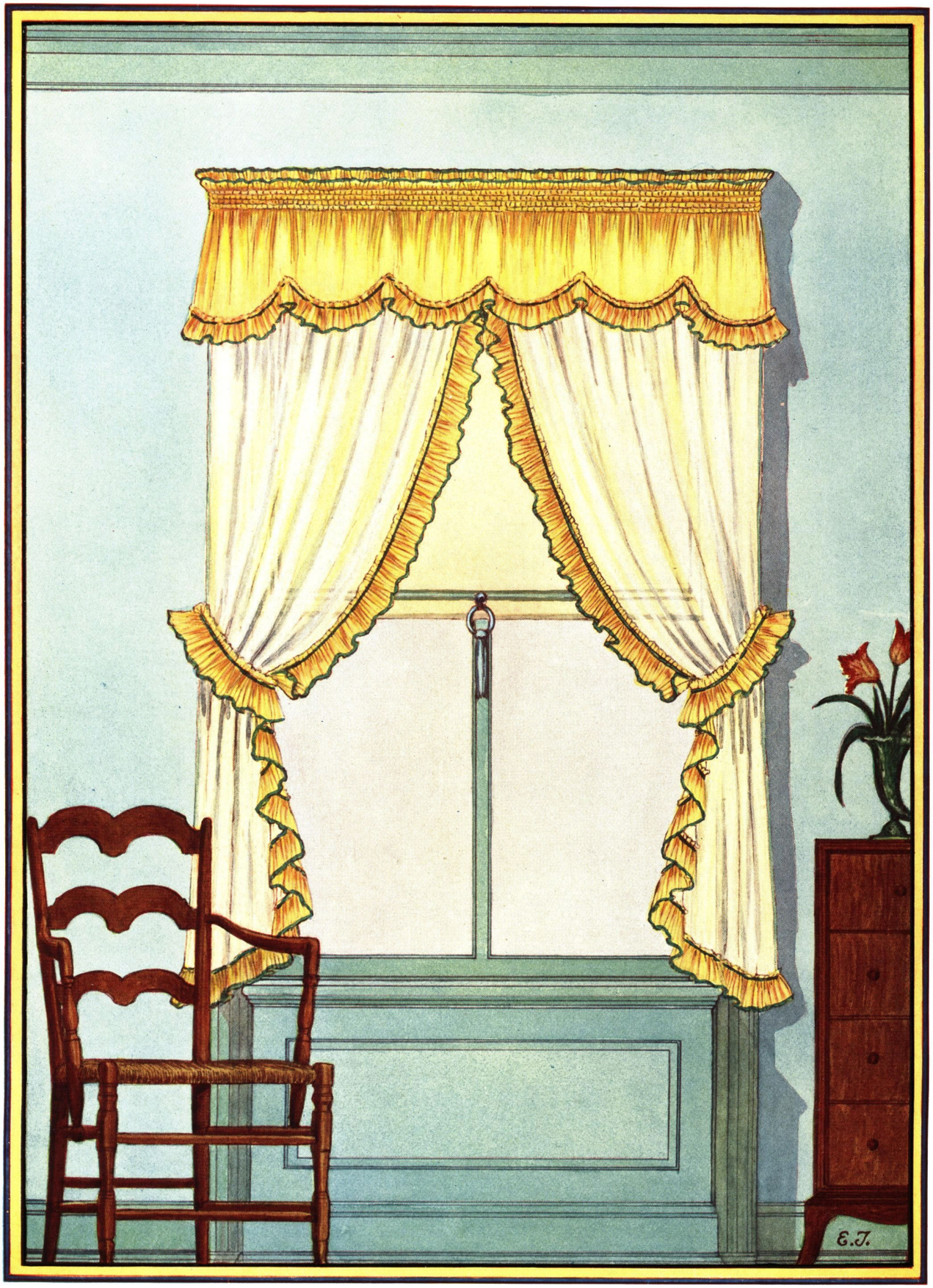



PLATE 59. SIMPLE BED ROOM CURTAINS IN NET AND TAFFETA

*Descriptive Text on Page 91*

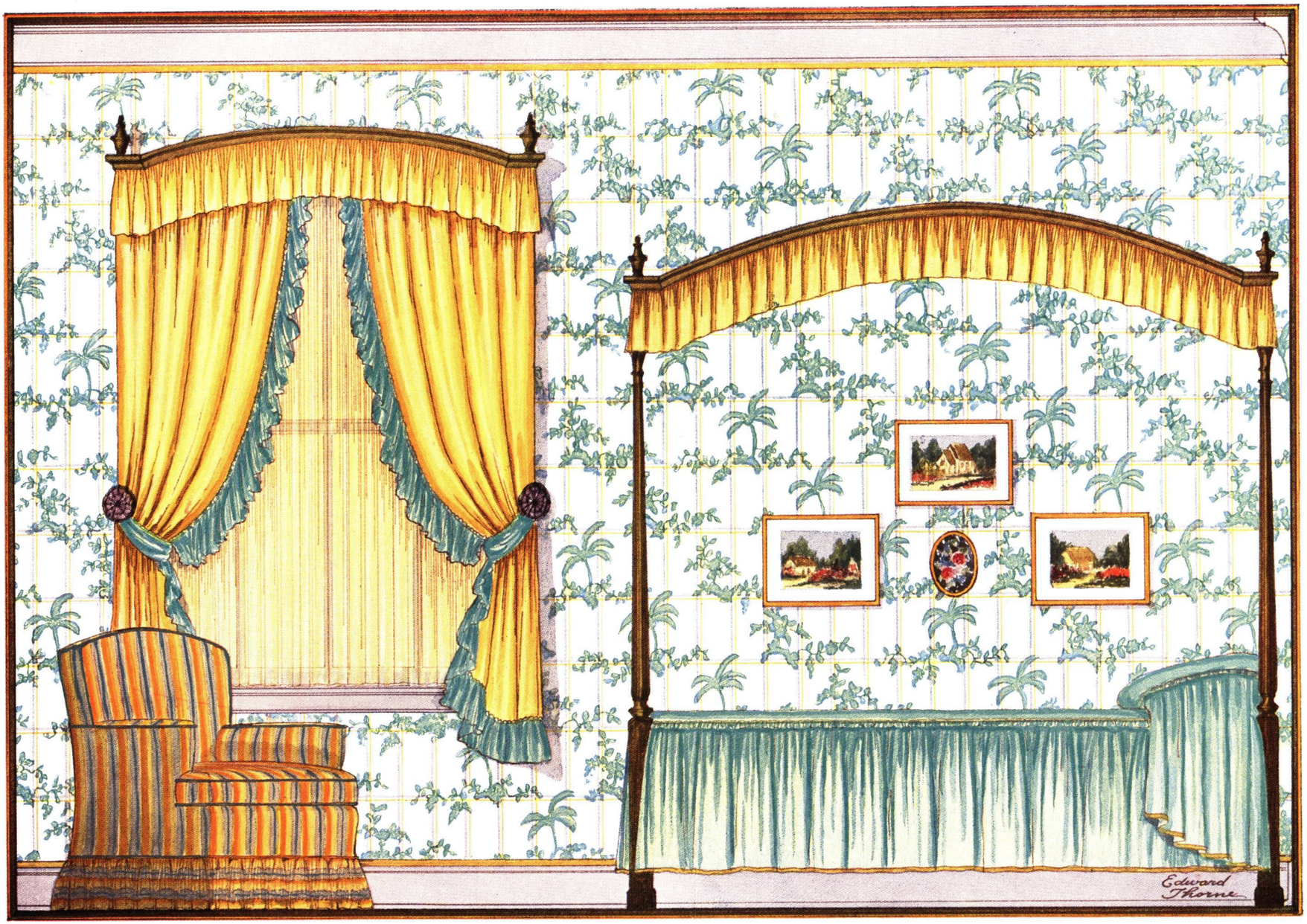



PLATE 60. COLONIAL BED ROOM IN GREEN AND GOLD

*Descriptive Text on Page 92*




PLATE 61. BED ROOM DRAPERY FOR AN IN-SWINGING CASEMENT

*Descriptive Text on Page 93*

COLOR PLATES 62 TO 68

# KITCHEN AND BATH ROOM

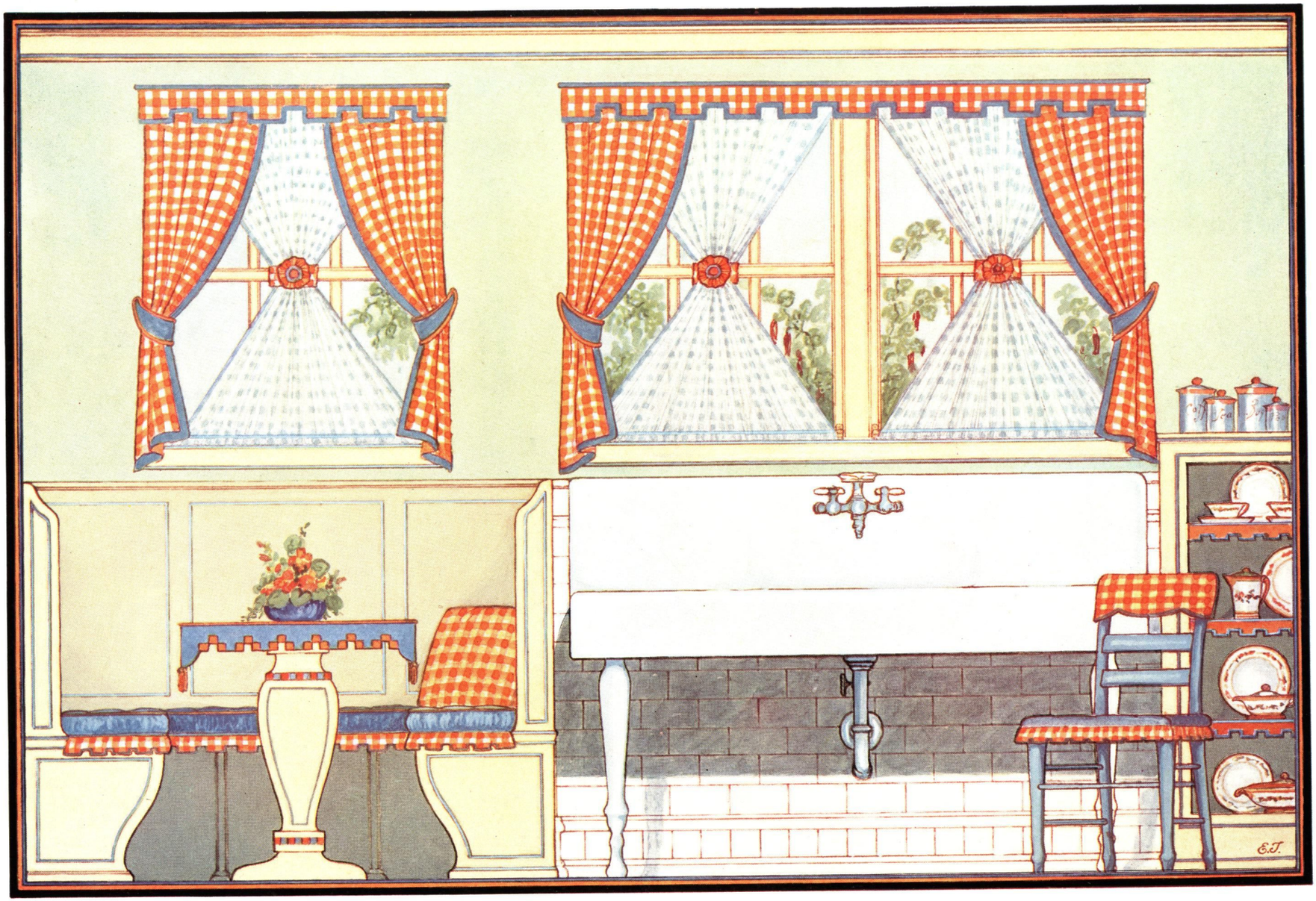


PLATE 62. MODEST KITCHEN WITH DINING NOOK

*Descriptive Text on Page 94*

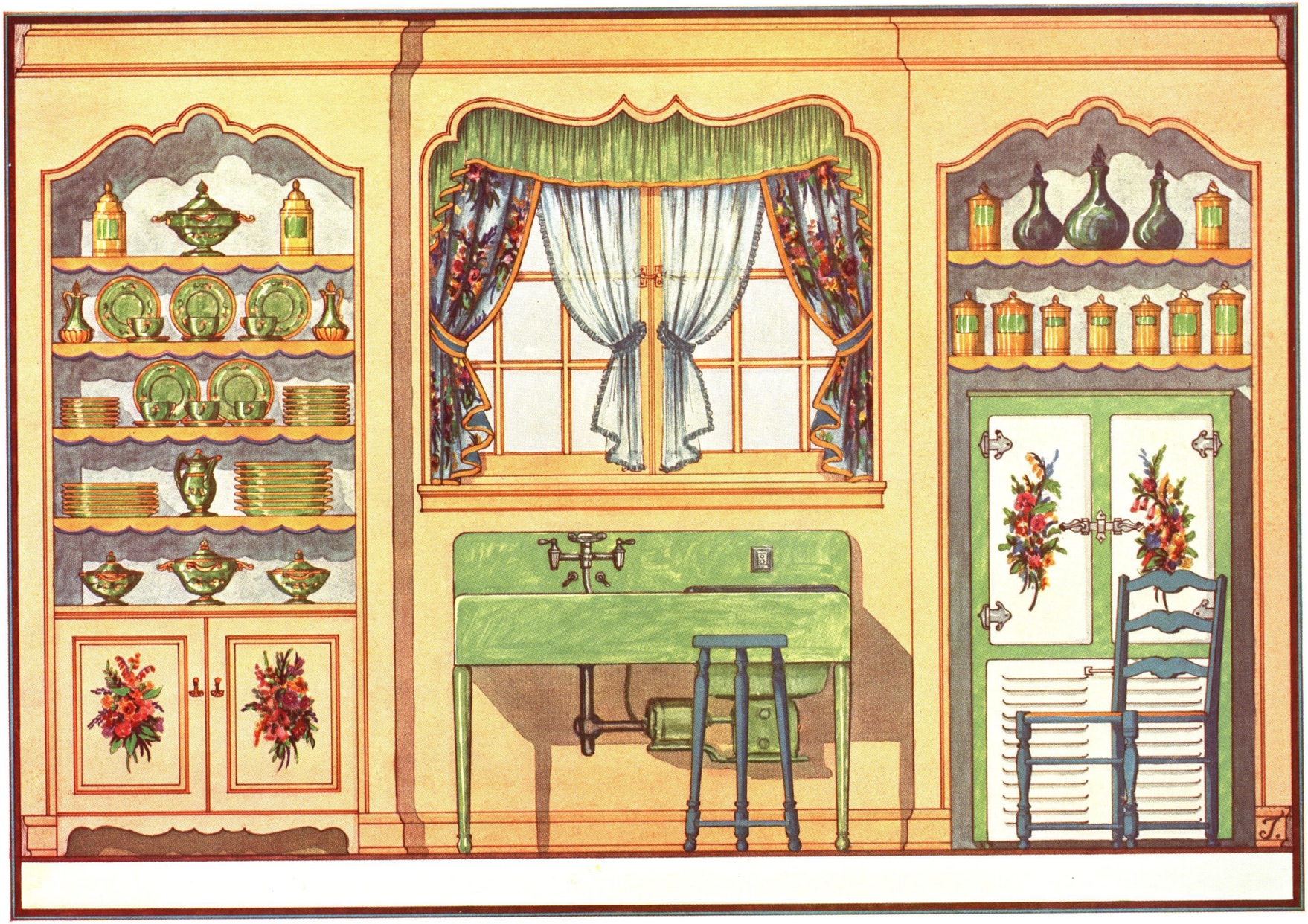


PLATE *63*. SINK AND REFRIGERATOR SIDE OF A MODERN KITCHEN

*Descriptive Text on Page 95*

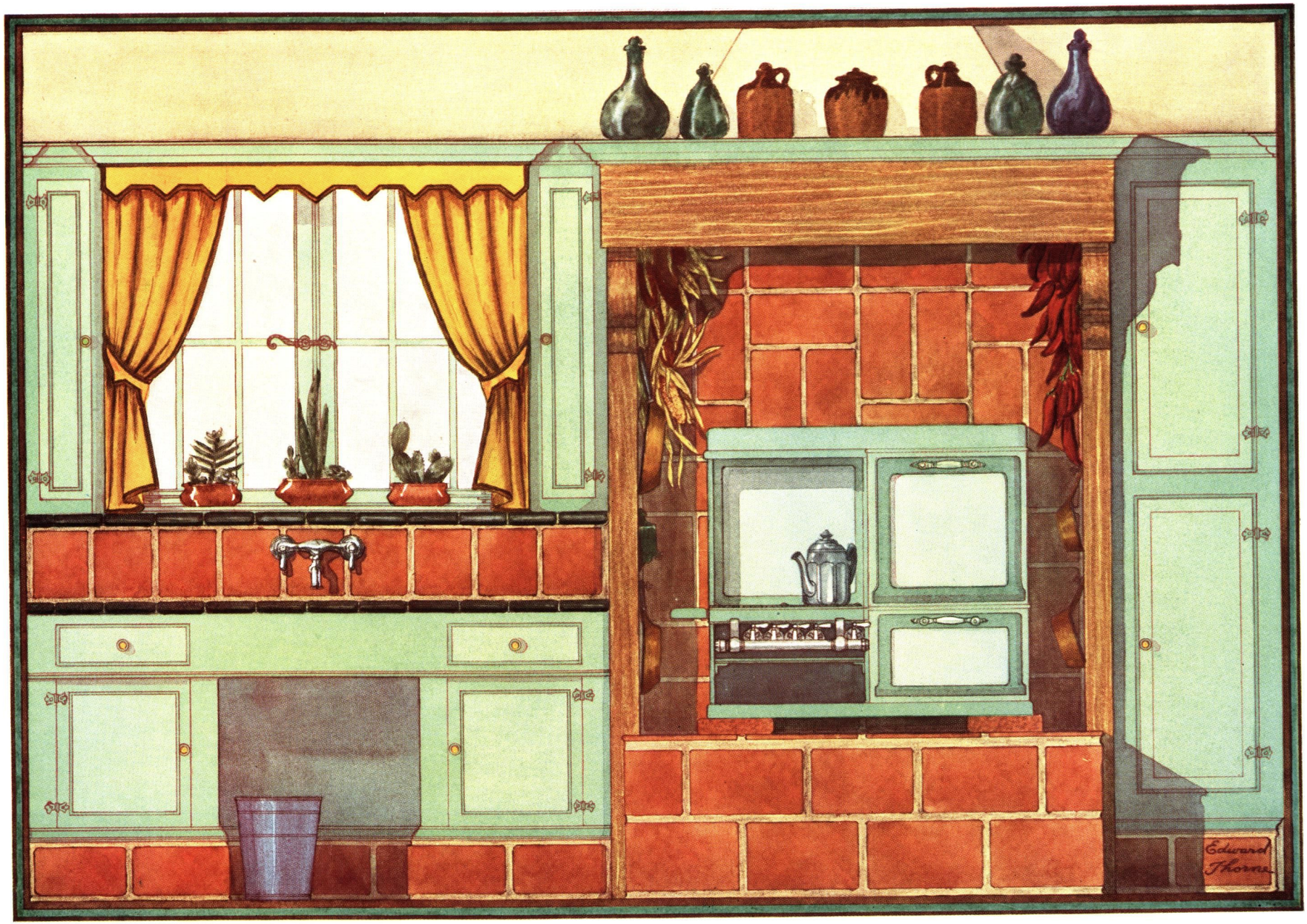



PLATE *64*. MEXICAN ADAPTATION OF SPANISH KITCHEN

*Descriptive Text on Page 96*

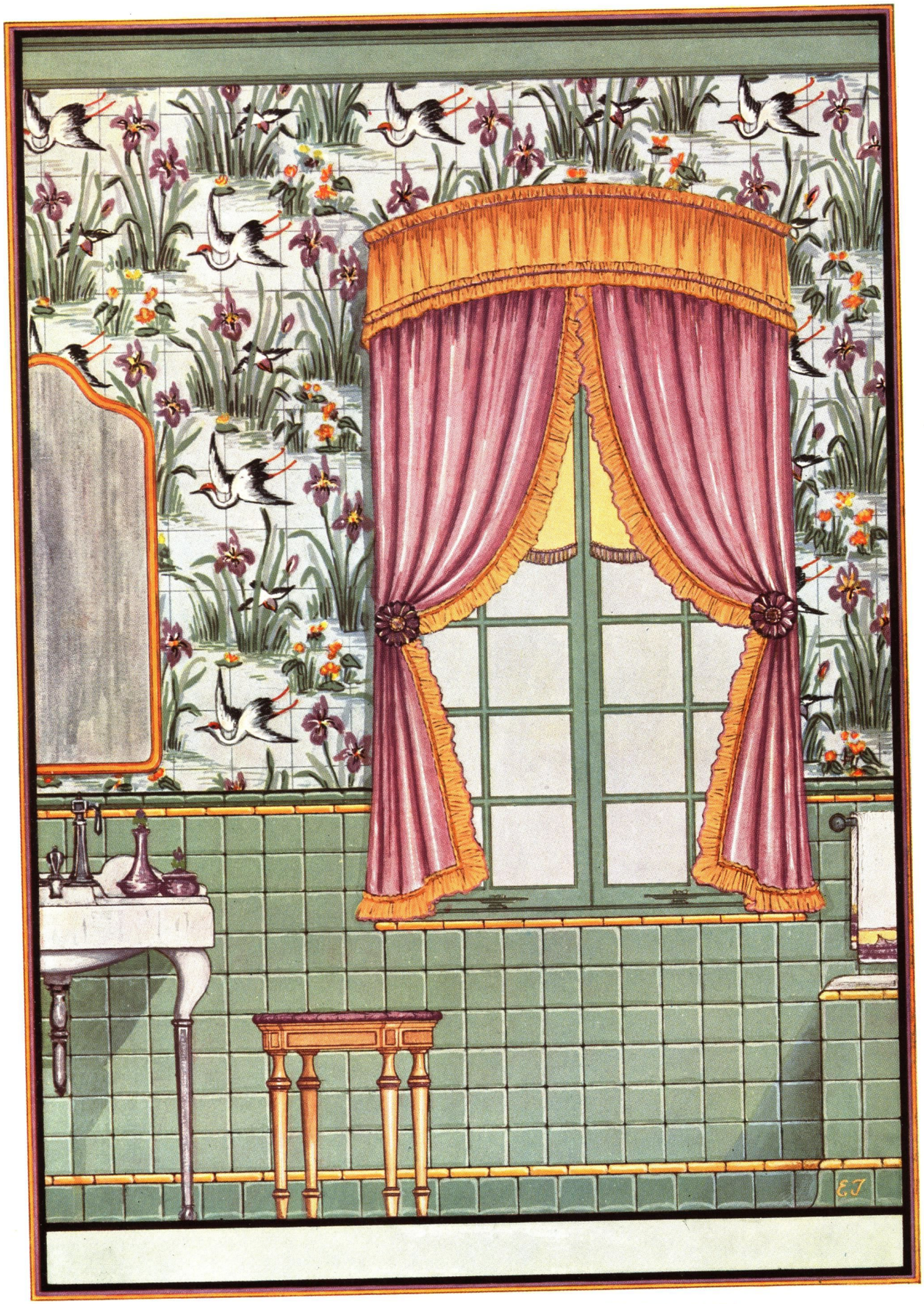


PLATE 65. MODERN BATH ROOM WITH GLAZED WALL-PAPER

*Descriptive Text on Page 97*

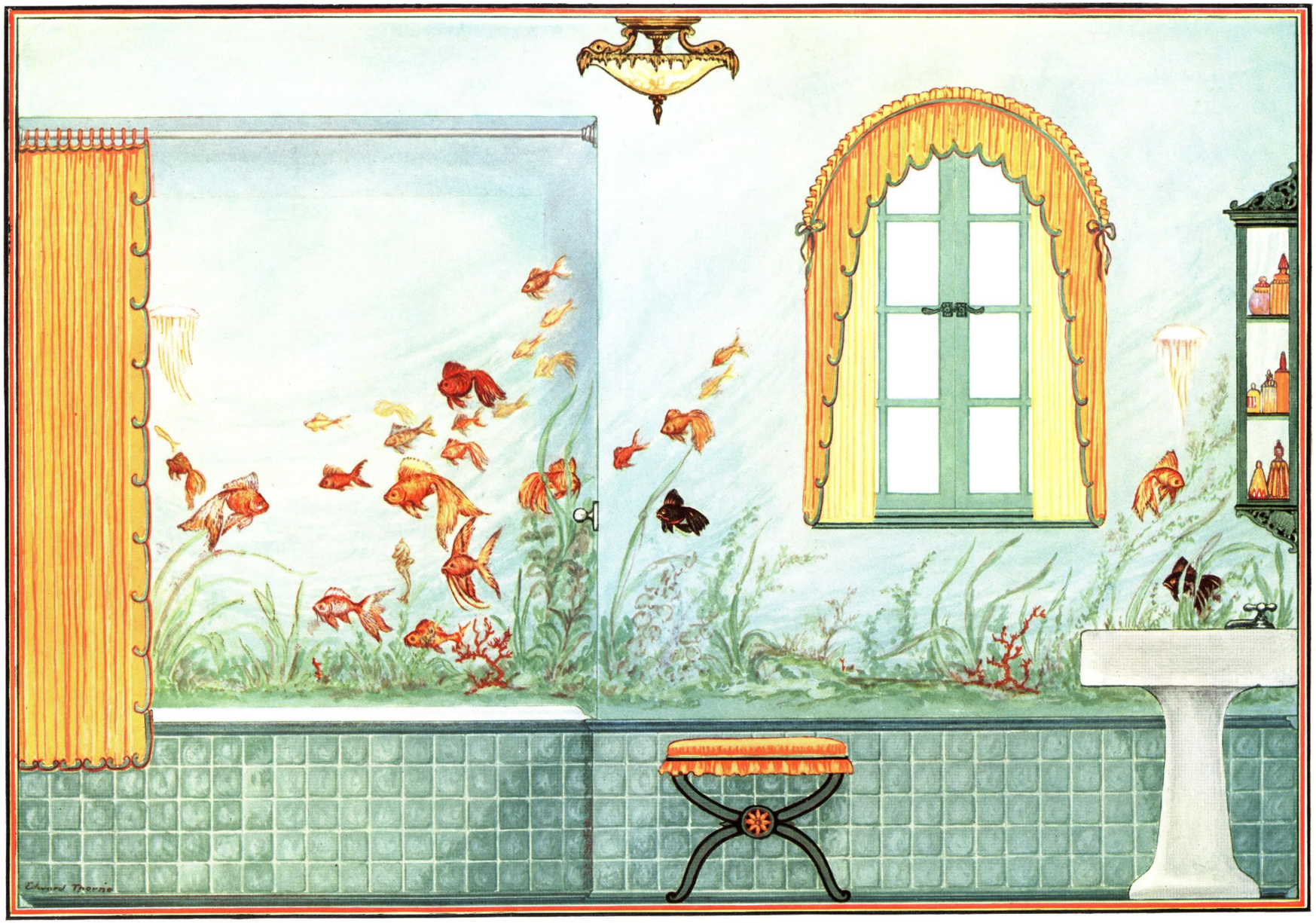



PLATE *66*. BATH ROOM DECORATED IN TROPICAL MARINE LIFE

*Descriptive Text on Page 98*

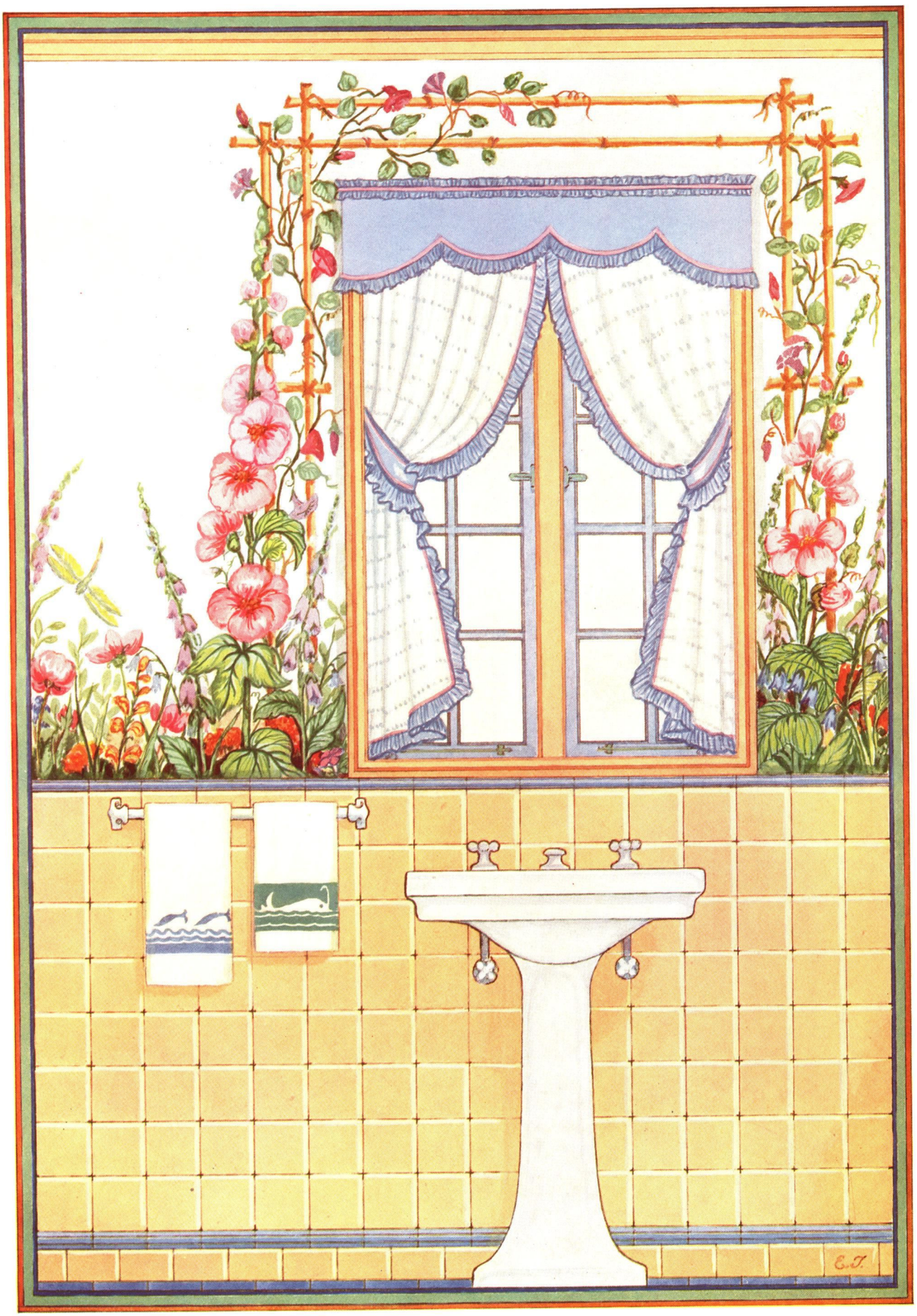


PLATE 67. BATH ROOM WITH PAINTED FLORAL WALL DECORATION

*Descriptive Text on Page 99*

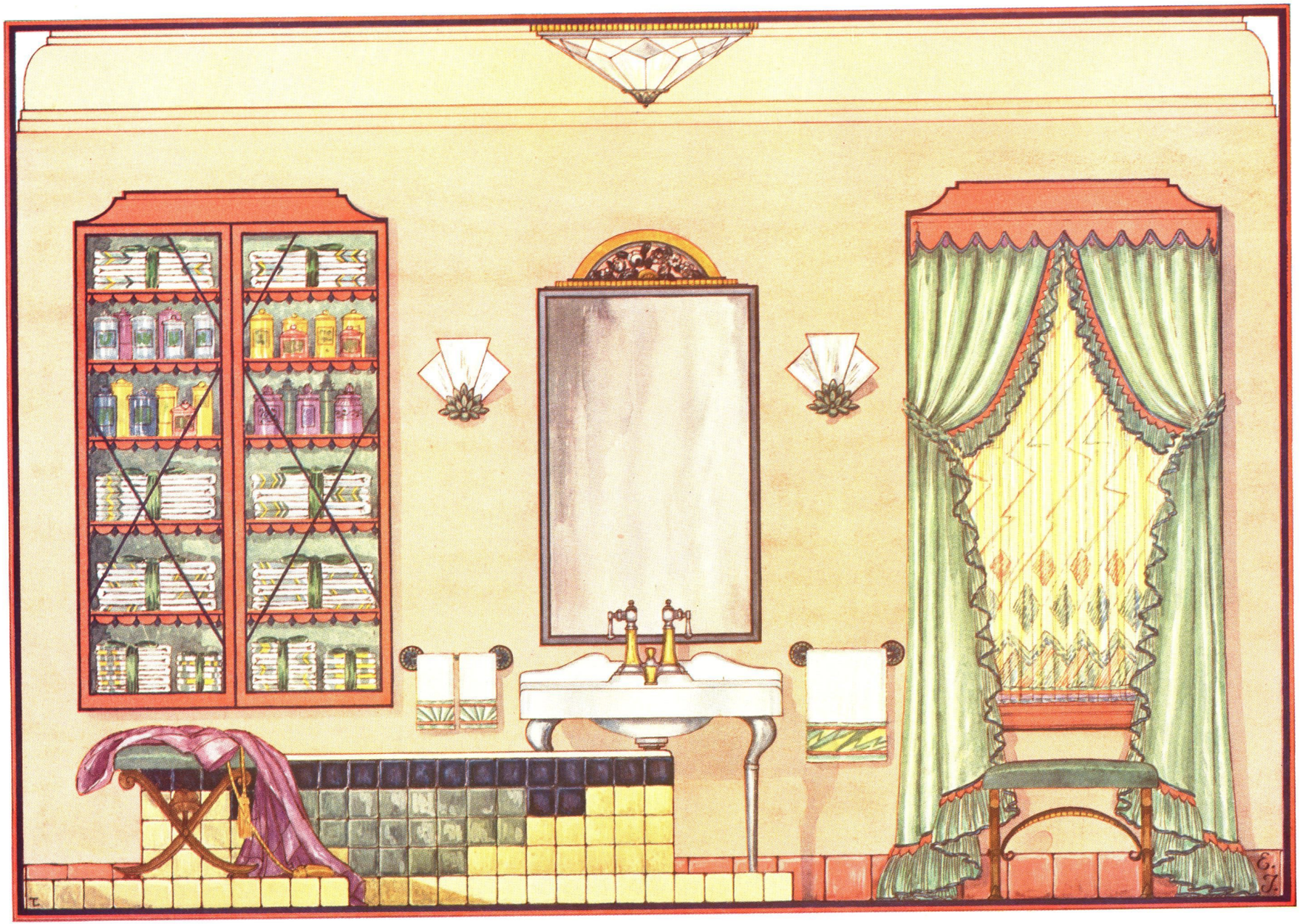


PLATE *68*. MODERN BATH ROOM IN FORMAL TREATMENT

*Descriptive Text on Page 100*

COLOR PLATES 69 TO 74

# SHOP AND THEATRE




PLATE *69*. INTERIOR DECORATING STUDIO IN GEORGIAN STYLE

*Descriptive Text on Page 102*

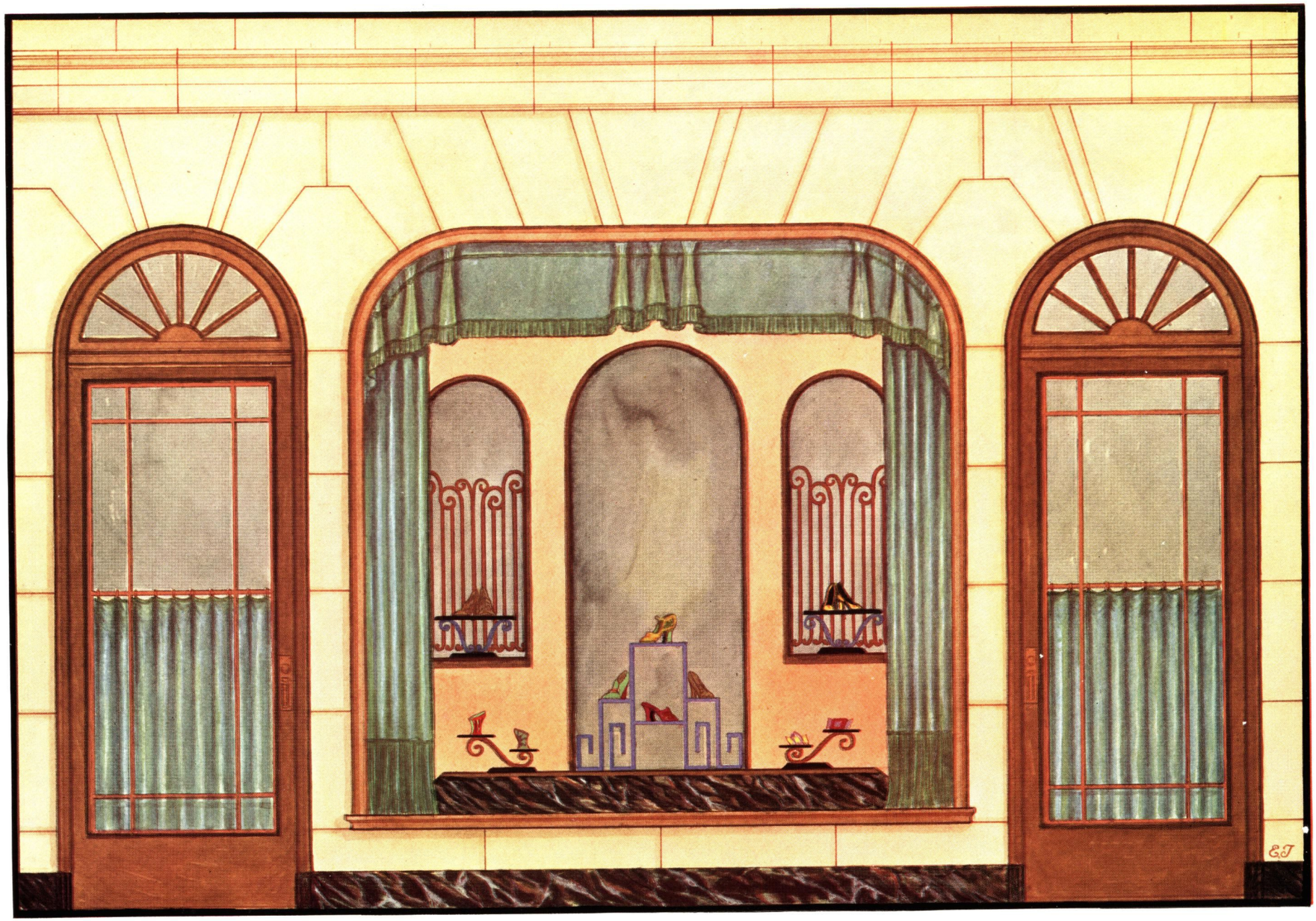



PLATE 70. A MODERN SHOE SHOP FRONT

*Descriptive Text on Page 103*

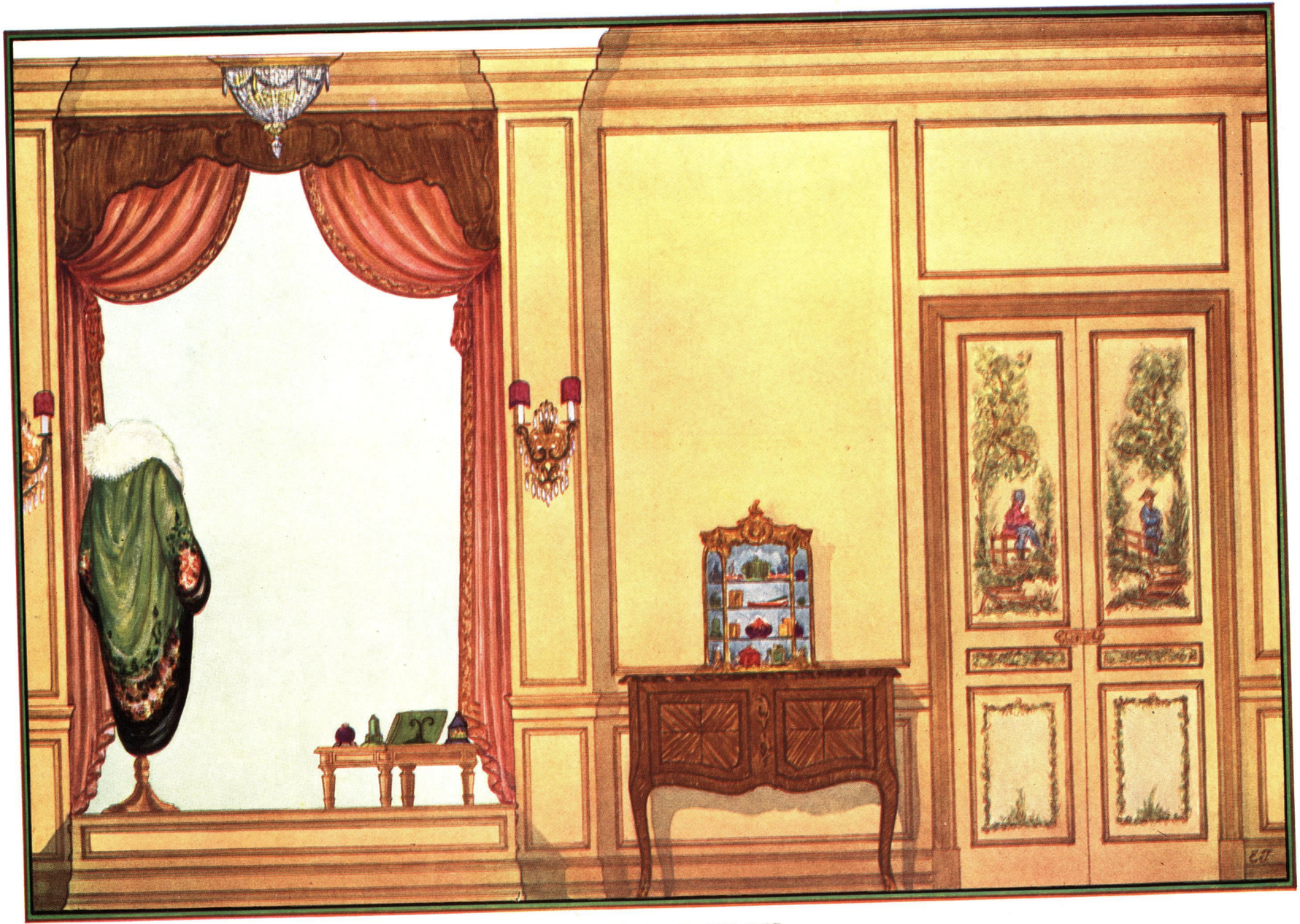


PLATE 71. SMART MODISTE SHOP

*Descriptive Text on Page 104*



PLATE 72. MANNEQUIN STAGE FOR MODISTE SHOP

*Descriptive Text on Page 106*

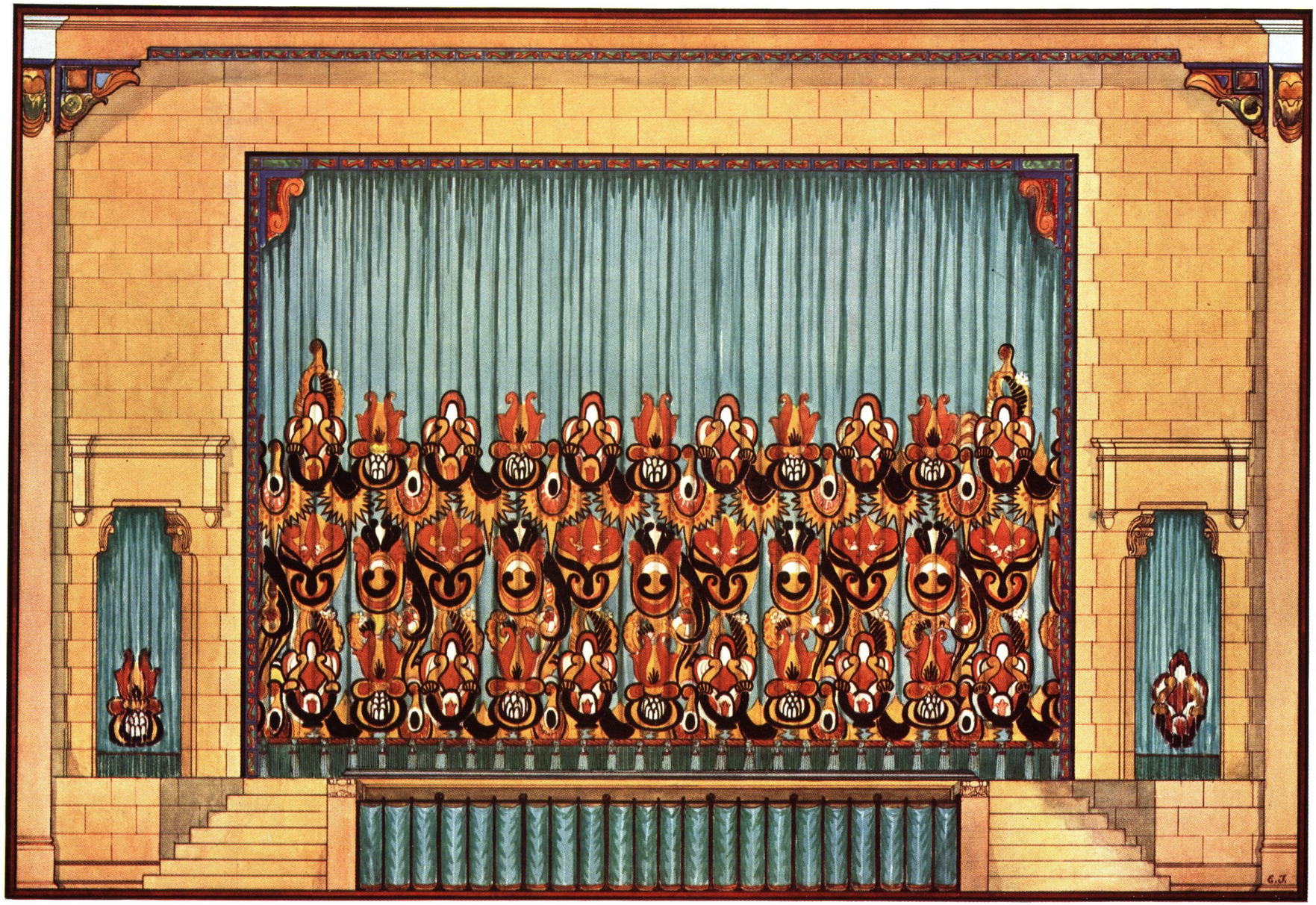


PLATE 73. MODERNISTIC CURTAIN FOR A SMALL PROSCENIUM ARCH

*Descriptive Text on Pages 108-118*

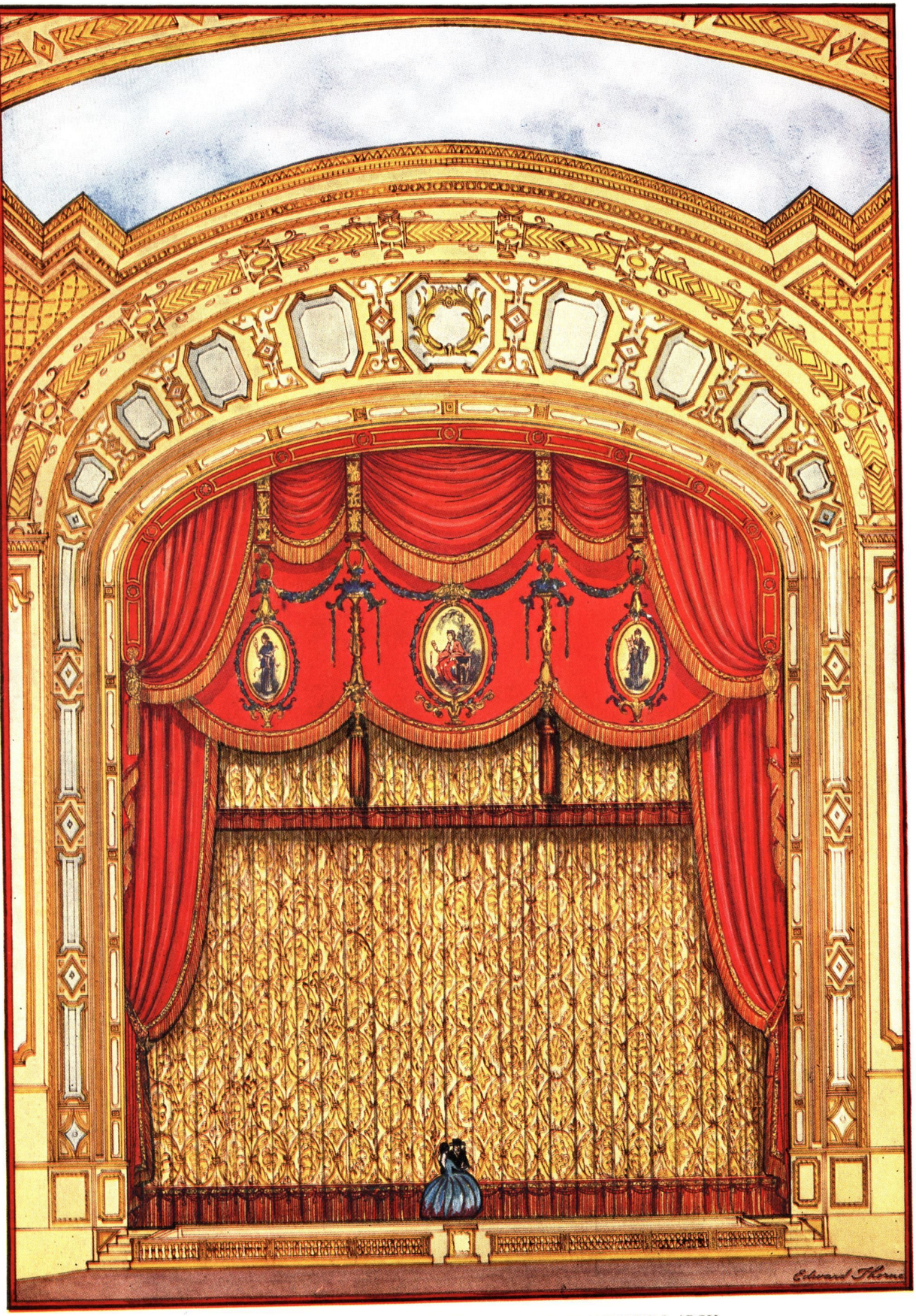



PLATE 74. FORMAL CURTAIN FOR A LARGE PROSCENIUM ARCH

*Descriptive Text on Pages 108-118*